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ABSTRACT

This report presents a theoretical basis for literary education through goal analyses. The object of the analyses is to obtain clearer formulations of the subgoals of instruction with the help of literature, and to arrange them in logical sequence. Using 79 sources from 12 countries, an empirical study was made, and goal descriptions were formulated and classified according to content and pupil behavior type. The goal descriptions, a total of 1,161, are presented. The main groups of the goals are: aesthetic goals, ethical-social goals, language-oriented goals, logic-oriented goals, manual goals, goals of mental hygiene, nature- and technology-oriented goals, goals of physical training and health, society-oriented goals, work-oriented goals, goal descriptions without specified goal area, goal descriptions without specified behavioral aspect, and goal descriptions without specified goal area or behavioral aspect. The goal descriptions in the Swedish Comprehensive School Curriculum of 1969 are provided. Conclusions and recommendations for further research are made. (DB)

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The LIGRU Project

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Göte Klingberg — Bengt Agren

OBJECTIVES STATED FOR THE USE OF LITERATURE AT SCHOOL

An Empirical Analysis

PART I

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The LIGRU Project

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An Empirical Analysis

PART I

The LIGRU Project deals with literature at comprehensive school level and comprises a goal analysis of the objectives of instruction both in and with the help of literature. In order to arrive at a requirement analysis and an aims programme a list was needed of all the conceivable objectives of the use of literature at school. Source material includes Swedish and foreign curricula, teachers' manuals, articles and pamphlets. The goal descriptions have been catalogued according to a scheme of classification and then analysed.

Department of Educational Research
Gothenburg School of Education
May, 1971

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NOTE

LIGRU is short for "Litteraturläsning i grundskolan", i.e. the reading of literature in the comprehensive school (the Swedish compulsory nine-year school for pupils between 7 and 16 years of age, with three stages: the junior, the middle, and the senior, each of three years' duration).

The LIGRU Project is one of the research projects under the Swedish National Board of Education (Bureau L 4) and is being carried out at the Department of Educational Research at the Gothenburg School of Education.

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The background of the LIGRU Project, its purpose and general plan have been dealt with in an earlier report from the project: "A Scheme for the Classification of Educational Objectives" (Department of Educational Research, Gothenburg School of Education. Research Bulletin No. 5). The phase in progress presents a theoretical basis for literary education. It comprises: 1) goal analyses, 2) collection of methods of instruction and instruments for evaluation.

The object of the goal analyses is to obtain clearer formulations of the sub-goals of instruction with the help of literature - these goals are already to be found in somewhat vague terms in the Swedish Comprehensive School Curriculum of 1969 - and to arrange them in logical sequence.

A prerequisite for a requirement analysis and the construction of an aims programme would seem to be a list of all conceivable objectives of instruction at school with the help of literature. The empirical analysis which aimed at this result is presented in this report.

First of all, it was essential to define two concepts: literature and aesthetic. After an analysis of the different meanings of the word literature and the use of this word in the Swedish Comprehensive School Curriculum of 1969 had been made, the definition of literature as studied in the LIGRU Project was literature that has an aesthetic intent and is meant to belong to the art of words. The concept of literature is not limited to books, media such as oral story-telling, the theatre, films, radio, and television are also channels for literature. Literary products by the pupils are also regarded as literature. Moreover, not only fictional literature is dealt with. Our definition of literature also leads us to examine 3 concepts occurring in the Curriculum of 1969: reading for information, reading for (emotional) experience, and free reading. They are not regarded as definitions of literature but as descriptions of the pupils' behaviour. All three are of interest to us; but only to the extent that the literature used is literature in our meaning, works of the art of words. (Chapter 2.)

There are two main definitions of the science of aesthetics:

1) the science of beauty as it appears in different connections: in nature, in social life, in art, 2) the science of art. When defining literature as literature with aesthetic intent, we have kept to the second of these definitions: literature is the art of words. In our classification of objectives stated for the use of literature at school we are speaking of aesthetic goals. Similarly we mean by that goals that refer to objects created by men or actions performed by men with an aesthetic purpose (that is, with the intent to create beauty). But it is to be observed that although literature (in our sense) is aesthetic and the purpose of using these works of art can also be aesthetic, in that we wish to give knowledge of or pleasure in this literature, works of art can also be used for purposes other than aesthetic ones. We can, for example, utilize them in order to promote moral behaviour or to relate geographical and historical facts. (Chapter 3.)

To arrive at a list of the conceivable objectives of instruction at school with the help of literature, we have worked empirically utilizing as source material curricula, teachers' manuals, articles and pamphlets. A quantity of such material, it was thought, would reveal a wide range of ideas. On the other hand, the purpose was not to investigate differences between different countries, for example. No other sampling method was used than that which would produce a considerable number of sources from various countries. On the whole there are 79 sources from 12 countries. (Chapter 4 and Appendix A.)

The method employed in the investigation was as follows:

1) The goals discovered were formulated as pupil behaviour. Sometimes, the goal description takes this form in the source and could be used without or with very slight re-formulation, although we were often obliged to unravel the goal description from a complicated skein of words. For the most part, however, the goals are only stated implicitly, and we thus had to re-formulate them. It may be that, instead of stating the objectives, one is describing the content of instruction, what goes on in school, or what the teacher (but not the pupil) does. Very often we had to separate different thoughts in the same context from one another and formulate them as separate goal descriptions.

Obviously, difficulties arise when one tries to express goal descriptions that are not presented as such, especially when the text of the source is unclear. We must not read into the text what is not there but at the same time we must penetrate the actual meaning. We consider it essential that our attempts should be presented in such a way as to allow for examination and criticism and we also wish to describe our procedure. Thus, the whole of any context is given verbatim in an appendix. Translations of non-English sources have been made into English. Our formulations of the goal descriptions, meant to be contained in the text, are given after each text. There may be one or several such goal descriptions under each text passage. (Section 5.1 and Appendix B.)

2) After the goal descriptions have been formulated, they have been classified according to content and behaviour type. This classification provided a clear general view of the material and arranged the goal descriptions into logical groups. It showed how many different types of goals are conceivable when using literature at school, and made it possible to compare the goal descriptions found in the 1969 Swedish standard curriculum for the comprehensive school with the descriptions in the rest of the material. The system of classification was the scheme constructed by the LIGRU Project for the classification of educational objectives. This scheme has already been published. In order to depict procedure and facilitate examination, we have given the cell number of the classification scheme in the appendix, where the goal descriptions are presented together with the original context. (Section 5.2 and Appendix B.)

3) By placing the goal descriptions into the cells of the classification scheme we have made a first grouping of the material. A second grouping was made within the cell groups according to different behaviour types and different content. Although we have tried to formulate the classified goal descriptions more clearly than is generally found in the source material, we are, nevertheless, dependent on the original wording of the source texts. As these wordings are not always of a type to meet the demands educational research makes on descriptions of goals, there could be some improvement in the formulations. This will be attempted in a later report from the project. One of the ideas

behind the collection of goals from various sources was the possibility of discovering so many aims described in parallel terms that formulations corresponding to the demands of educational research would be found among them, or, at least would be of help by re-formulating the goal descriptions to meet these requirements. (Section 5.3.)

4) The ultimate aim of the analysis is to get a list of objectives that could be used by teachers. Our intention could be, therefore, either to present formulations of a type made by producers of instructional material (listing very specified pupil behaviour), or of a more general type suitable for publication in a central curriculum. The problem of goal descriptions on different levels of generality is discussed. Three levels of generality are accepted. The first (most general) is defined as the level of parliament and the government. In the terms of the classification scheme proposed by LIGRU, the cells of the scheme can be regarded as goal descriptions at this level. The second level of generality is the level of a central standard curriculum (in Sweden the responsibility of the National Board of Education). Such curricula interpret more explicitly what parliament and the government have decided upon. The goals expressed are sub-goals belonging to a certain cell of the classification scheme. They should be clearly expressed in behavioural terms stating content as well as pupil behaviour, although allowing different choice of matter, teaching aids and instruction procedures. The third level is the level of the teacher, the teachers' staff and the producers of educational material. Here, matter, teaching aids and procedures are specified. From this it may be deduced that in a central standard curriculum goals at the first level of generality may be listed as an introduction (laid down by parliament and the government), but that the actual curriculum has to list goals at the second level of generality. In the same way this report is mainly interested in goal descriptions at the second level of generality. (Section 5.4.)

The main part of the report lists the goal descriptions in Appendix B arranged in sections according to the cells of the classification scheme. (Chapter 6.)

The goal descriptions for the use of literature found in the 1969 Swedish Comprehensive School Curriculum are included among the goal descriptions given in chapter 6. However, as it is of particular

interest for a Swedish research project to know what in fact is said in this curriculum, it was also dealt with separately. There is a graphic and quantitative comparison between the Curriculum of 1969 and the rest of the source material. We think that we might claim that this comparison shows that our work is not trying to change the aims of Swedish instruction in and with the help of literature, but rather that it will facilitate the fulfilment of these aims. (Chapter 7.)

In our concluding remarks we stress that our investigation reflects the great importance that is being attached everywhere not only to instruction in literature but also to the use of literature as a means of achieving objectives other than the aesthetic. It is vital, however, that the educational goals be formulated so lucidly that there can be no doubt as to what is meant. A further task for the project will be to produce a list of objectives on the second level of generality suitable for a central standard curriculum. The goal descriptions in the report now presented provide a comprehensive material for such a task. Those goal descriptions already in the report can be completed on a logical basis, since gaps that become obvious during the cataloguing can be filled in. The material can be used for the construction of a questionnaire for a requirement analysis. A sequential arrangement of the objectives can be made with the help of the classification scheme and the grouping of the goal descriptions resulting from it, since there are hierarchical connections between the behavioural aspects, and there is also to some extent a connection between goal areas. On the other hand, we do not think that a sequential arrangement should be made with regard to the age and school-year of the pupils, as long as we are dealing with objectives on the second level of generality. Form placement becomes meaningful, however, when the objectives are broken down to the third level, to reveal specified matter, teaching material and procedures. It may be a task for further research to give examples of such an analysis together with prototypes of instructional material. Our catalogue will also aid our work on the methods of instruction in and with the help of literature, since it is hoped that by this work objectives and methods can be co-ordinated as much as possible. It also provides a starting-point for our work on the methods of evaluation of instruction in and with the help of literature. (Chapter 8.)

THE USE HERE OF THE WORD LITERATURE

2.1

The different meanings of the word literature

As the meaning of the word literature varies, the reader may ask what is meant by literature as understood in the LIGRU Project. We will first look at the possibilities.

An investigation into the history of the word literature was made by Bennich-Björkman (1970). In the beginning literature meant teaching or study, a) in general, b) in the disciplines of the Latin, Greek and Hebrew languages, c) of poetry and rhetoric. Later on it came to mean the written or printed work (of all the three types a-c).

Today the meaning, teaching or study, is no longer current. However, literature may denote both written (or printed) works in general and, more specifically, works of the art of words. The former is meant when the reference list in a Swedish academic thesis is called a "literature list", or when the course books at the university are called "course literature". On the other hand, the academic discipline of the science of literature has the art of words as its aim.

At school we meet the same obscurity. Literature at school may be all written works that further education but it may also mean works of the art of words exclusively. The problem is not only a question of what is in fact meant by "literature" in the curricula and the educational debate, it may also be a difference of opinion as to what should be meant. Two quotations will illustrate the view that literature for children should not only be seen from an aesthetic point of view.

In our country (that is, Iran), we have reached a stage that, against the stagnation and silence which has shrouded our culture, we have to create a literature that is committed to a historical evolutionary motion of our country and consequently to that of the world. It is clear, in confrontation to these problems, that literature of a country such as ours cannot divorce itself from objective realities and neglect the aspect that gives cognition. To acquaint the child with the

realities of social life, make him acquire the habit of logical reasoning, find and recognize causal relations and interactions, and choose a way of thinking that encourages constructive criticism and adoption of a scientific world outlook, and directions for a nation that wants to survive, and is determined to keep pace with human progress. With these definitions, one cannot overlook the educative aspects of children's literature. Children's literature, under the conditions such as found in our country, should have an educative and constructive role. By educative, I mean whatever is conveyed to a child to broaden his world of cognition. It could either be an information, a scientific and rational concept or a feeling. (Shirvanloo 1970, 74.)

The activity (i.e. of a German association for the promotion of literature for children and young people. The quotation is from a polemic article against this association) is determined by too narrow a concept of literature. Belles lettres are furthered almost exclusively. That non-fiction ("Sachliteratur") is also considered to some extent cannot deceive; this literature is far from being considered to an extent that is fitting in view of its significance in present book production, the reading interests of the majority of the population, and, moreover, the considerations of today's representatives of literary education... The association must discover that in the present situation of cultural politics, reading, above all, must open a way to "Bildung" (education, culture). (Baumgärtner 1970, 33.)

There is also a problem how the line is to be drawn between the art of words and literature without aesthetic intent. It is not simply a question of a difference between fictional and non-fictional literature. This problem is expressed in the following quotation.

Today, we have the "anti-novels", and poems about the writing of poems. Such works may be described as belles lettres but there are traits of non-fiction. And vice versa, some travel books and biographies may be described as non-fiction but they have some relationship with belles lettres. (Bruhns 1970, 12.)

A further question is if the concept of literature must be tied to the written or printed word (the word literature originates from the Latin word *littera*, that is, letter). Occasionally the concept was widened in older times, since there was an art of telling stories that were never written down. Nowadays we have new media such as the radio, film, and television. As in the case of theatrical performances there may be written texts as a basis, but the receiver is not reading. The Anglo-American Conference on the Teaching of English (The Dartmouth Seminar, England, 1966) passed a resolution on this point and stressed, moreover, that literary products by pupils themselves should also be regarded as literature. (Such products will often be written, of course.)

During the Seminar, our sense of the role of spectator came to define the term "literature" in our discussions. "Though our central attention was for literature in the ordinary sense we found it impossible to separate this sharply from the other stories, films, or TV plays, or from pupils' own personal writing or spoken narrative..." (Dixon 1969, 58.)

The problems we are facing can perhaps be clarified by a figure (Figure 1).

2.2 The word literature in the Swedish Comprehensive School Curriculum of 1969

Since the LIGRU Project is a Swedish research project commissioned to deal with the "reading of literature" in the comprehensive school, it must be of special interest to the project to analyse what is meant by literature in the Swedish Comprehensive School Curriculum of 1969. An examination of the Supplement for Swedish (Lgr 69 II:Sv, in the reference list: Skolöverstyrelsen 1969 a), reveals the existence of several concepts of literature.

Quotation 1: As in the case of literature one has to proceed cautiously in discussions and analyses of films and television programmes. (P. 23.)

Comments: The quotation is of interest in that it would seem to imply that the syllabus does not regard films and television as media for

Figure 1. Different uses of the word literature

A ₁	B ₁	C ₁
A ₂	B ₂	C ₂

A = fictional literature

B = non-fiction with aesthetic intent

C = non-fiction without aesthetic intent

1 = printed (or written) media

2 = other media (theatre, film, radio, television, spoken narratives)

Diagonally striped field = literature with aesthetic intent (works of the art of words)

Note: One might perhaps ask if there ought not to be a field to the left of the A field, in other words, if there is fictional literature which is not to be regarded as aesthetic. This is the question of the aesthetic quality of literature, of "good" and "bad" literature. We are not denying that there are differences in literary quality between texts. On the other hand, it must be assumed that anyone writing a story intends to write a good one. The result may be of poor literary quality, but, nevertheless, it has an aesthetic intent. It is a work of art, even if it is to be placed at the farthest end of the quality continuum.

literature. In the following quotations 2-7 the word literature will therefore be interpreted as belonging to $A_1-B_1-C_1$. However, there is no doubt that the syllabus is interested in films and television as such (see below section 2.3).

Quotation 2: In order to establish good studying and working habits, pupils by continued reading practice, with the help of exercises based mainly on factual prose, should gradually become acquainted with the technique of reading for information.

It is natural that as pupils continue with different kinds of reading practice they grow accustomed to finding the literature they need, with the help, for example, of bibliographical information in books, suitably printed bibliographies and catalogues in the book-room of the school. The daily work at school, as, for example, in the orientational subjects, current events and experiences as well as the study and practical vocational guidance given at school often arouses the interest of the pupils to look for books and pictorial material. (P. 18.)

Comments: The connection between the two paragraphs is not entirely clear. The "literature" of the second paragraph must refer to all sorts of books. However, if there is a close connection of thought between the first and the second paragraphs, it may be that fictional literature has not been thought of at all. In the first paragraph there is a mention of "exercises based mainly on factual prose". We could thus write the concept

$$(A_1+) B_1 + C_1$$

Quotation 3: Extensive pleasurable reading of literature answering to their (the pupils') developmental level has an important purpose to fulfil. Under suitable guidance it develops their taste and contributes to their aesthetic schooling. (P. 16.)

Comments: This literature is said to be one that can develop taste and contribute to aesthetic schooling and must therefore be defined as literature with aesthetic qualities:

$$A_1 + B_1$$

Quotation 4: A programme for continuous reading instruction means that the teacher, for example, ... should nourish the pupils' positive attitude to reading and should through the books for children and young people develop their interest in reading more demanding literature for themselves. (P. 18.)

Comments: The word "demanding" may imply that literature with aesthetic qualities is aimed at. Factual prose can also be "demanding", of course:

$$A_1 + B_1 (+C_1)$$

Quotation 5: Already at an early stage the pupil meets two types of text, which actualize different ways of reading: factual prose and fictional literature. The boundaries between them are fluid, however. (P. 20.)

Comments: Fictional literature is A_1 . It is not quite clear what is meant by "fluid" boundaries between fictional literature and factual prose. The passage occurs in connection with a discussion of reading for information and reading for (emotional) experience. It is said that factual prose is important when reading for information and that the reading of fictional literature often fosters more of an experience in the imagination, but it is also said that descriptions of reality may create a strong (emotional) reaction. Possibly it is in this connection that the boundaries are fluid. It may also be, however, that the syllabus is trying to express the existence of the B category. The concept of fictional literature here as opposed to factual prose is

$$A_1 (+B_1)$$

Quotation 6: Texts of belles lettres as well as texts of factual prose can illustrate - and be illustrated by - what is dealt with in other subjects (other than in Swedish). (P. 22.)

Comments: The concept of belles lettres is contrasted with factual prose in the same way as fictional literature in quotation 5.

"Belles lettres" is thus

$$A_1$$

Quotation 7: It is essential that pupils have numerous opportunities to experience literature, written for children, adolescents and adults... Fairy tales and songs, stories about children at home and in other countries, about animals and plants, about everyday experiences, adventure stories with material from the world of reality or the world of the imagination, descriptions in which the young readers recognize themselves and the problems of their own times, but also of the kind that lie far off in time and space open new perspectives and widen the world: everything of this kind has its place in the school's reading programme. (P. 20.)

Comments: The enumeration of the different kinds of literature makes it clear that it is primarily fictional literature that is under consideration. Some expressions may relate to non-fiction, however:

$$A_1 (+B_1+C_1)$$

2.3

The definition of literature in the work of the LIGRU Project

Although the concept of "literature in general" ($A_1+B_1+C_1$) occurs in the 1969 Swedish Comprehensive School Curriculum (quotation 2), the LIGRU Project was obviously not meant to occupy itself with all kinds of books that can be used at school (textbooks and so on). The concept C (C_1+C_2) is not regarded as an object for the LIGRU Project.

What Shirvanloo and Baumgärtner (in section 2.1) say is that C (or C_1) must be included in the concept of literature. They probably do not mean anything more than that C as well as A and B is of importance for the child and, consequently, for the school. This cannot be contradicted, and no one would surely wish to. At the same time there seems to be nothing to prevent us from limiting the object of the LIGRU Project to A or to A and B, if this seems to correspond with our task.

In accordance with the majority of the given quotations from the curriculum of 1969, the LIGRU Project deals with literature, meaning literature that has an aesthetic intent.

This will mean A_1+B_1 . However, it does not seem appropriate to restrict our task to the medium of books, even if the curriculum uses the word literature in this limited sense. As has already been said it is clear that the curriculum is interested in other media, too, as will be seen from two quotations.

Quotation 8: Talks and discussions about films and television programmes ... (P. 23.)

Comments: Only two media are mentioned here. Content is not referred to, but films and television programmes can obviously present literature of all kinds:

$$A_2+B_2+C_2$$

Quotation 9: It is also important for children and adolescents to experience the professional theatre. (P. 7.)

Comments: Professional theatrical performances belong to

$$A_2$$

We should also include the literary output with aesthetic intent of the pupils themselves. The curriculum also mentions this:

Quotation 10: Attempts by pupils to write lyric poetry must be given strong support and encouragement. (P. 22.)

Comments: As a rule these attempts are written, although not printed. But they can also take an oral form:

$$A_1+A_2$$

A possible objection that literary products by children cannot have the aesthetic quality that make them literature in our sense can be answered in the same way as the question, in section 2.1 - whether literature with little or no aesthetic quality could be put in field A. Everyone who writes lyric poetry aims at "good" poetry. The result is a work of the art of words, even if it is to be placed low on the quality continuum. The Dartmouth Seminar met this problem but solved it in a similar way, by accepting "pupil's stories and poems" as "embryonic literature" (Dixon 1969, 55).

The definition of literature used in the LIGRU Project can be described as A+B. Our object is the instruction in and with the help of such literature that has an aesthetic intent; is meant to belong to the art of words. The concept of literature as defined by us is not limited to books (media such as oral story-telling, the theatre, films, radio, and television are also channels for literature). Literary products by the pupils are seen as literature, too. As the B category is included, not only fictional literature is dealt with. However, fictional literature must play the most important role in our considerations.

Something of a difficulty in this connection is that our task was to consider the reading of literature in the comprehensive school. The analysis of the concepts of literature shows, however, that it is not possible to limit our task to reading in a literal sense. Obviously we are equally interested in the pupil's aural reception of a theatrical performance or his written production of poetry.

2.4 The concepts of reading for information, reading for (emotional) experience, and free reading

The Swedish Comprehensive School Curriculum of 1969 employs three concepts that could become confusing, if they were regarded as definitions of literature.

The best approach to an understanding of these concepts is to regard them in the light of the distinction between content and behaviour, a distinction that occurs in the scheme for the classification of educational objectives, which is the basis of the goal analysis in this report. Whereas the discussion of the concept of

literature in section 2.3 concerned its content, the three concepts now in question are descriptions of the pupils' behaviour.

The Comprehensive School Curriculum makes a distinction between reading for information and reading for experience. Experience is a somewhat difficult word, since it may mean many things. However, from the contexts one must infer that experience is regarded in the curriculum mainly as emotional experience. It is spoken of as meaning being roused by excitement, humour, and atmospheres. To some extent, however, one might include conative experience since there is also mention of stimulated inclination for reading and developed reading interests. The possible confusion is due to the wording of the curriculum: that factual prose is important in reading for information and that fictional literature often gives more of an experience in the imagination. (Skolöverstyrelsen 1969 a, p. 20.) This is, of course, plausible, but in the Supplements for English and German it is said in fact that reading for information is the reading of texts of factual prose, and that reading for experience is the "reading of fictional texts stimulating to the pupils" (Supplement for English), "reading of fictional texts mainly for fun" (Supplement for German) (Skolöverstyrelsen 1969 b, p. 21; 1969 c, p. 63). This definition does not occur in the Supplement for Swedish, however, and the wording of this supplement is the most important one for our task. The Supplement for Swedish does, in fact, say that factual prose can also give emotional experience ("it is not to be overlooked that pictures of reality can foster strong experiences", Skolöverstyrelsen 1969 a, p. 20), and that fictional literature can also give information ("fictional literature can, through a lively depiction of milieu, enrich instruction even in the orientational subjects", p. 21).

To read for information is a method used to give information. The aims of this reading are goals of cognitive behaviour. To read for experience is also a method. The aims of this reading (in the Swedish curriculum of 1969 at any rate) are goals of emotional (and conative) behaviour. In the LIGRU Project we are interested in reading for information as well as in reading for experience, but only to the extent that literature in our meaning, works of the art of words, is thought to be of use for these methods and goals.

Free reading is defined as silent reading of one's own choice (Skolöverstyrelsen 1969 a, p. 22). It is thus also behavioural, a method of instruction and, seen as a habit, an educational objective.

The wording of the Curriculum is somewhat obscure as it could be interpreted to mean that free reading is a form of reading for (emotional) experience - it says that the pupils ought to "experience the excitement and the joy that completely free reading can give". But surely information can also be obtained by means of free reading. The reading material mentioned by the Curriculum in this connection is "picture books, books for children and adolescents, novels and non-fiction, biographies, newspapers and journals", that is, all types of reading material. The free reading interests us here only to the extent that the literature used is literature in our meaning, works of the art of words.

When stating (in chapter 2) the definition of our concept of literature as "literature with aesthetic intent", we interpret this as "belonging to the art of words". We have, therefore, linked "aesthetic" with art.

The concept of "aesthetic" varies, however, and this may cause confusion. Two main definitions of the science of aesthetics are: 1) the science of beauty as it appears in different contexts, as in nature, in social life, in art, 2) the science of art. (Cf., for example, Holešovský 1963, 7, who uses the first of these definitions in his work on aesthetic education.) A discussion of what should be understood by the science of aesthetics can be left to the philosophers. We must explain, however, what is meant by "aesthetic goals" in the scheme for the classification of educational objectives used in this report. (The scheme is reproduced in section 5.2). (This problem was not dealt with in the presentation of this goal area in the first report from the project, it was merely said that we seem to need such a goal area as it is listed in many earlier classification systems.)

In the application of this scheme of classification we will use "aesthetic goals" to mean goals that refer to objects created by men or actions performed by men with an aesthetic intent (that is, with the intent to create beauty). This means that we do not interpret "aesthetic" as representing beauty in all its manifestations but only as relating to art. There seems to be no reason, however, to exclude clothes, furniture, flats and houses (as Holešovský does, p. 9), if these are made with an aesthetic intent.

It is hoped that it is obvious that there is a factual difference between air-raid warnings sounded on an instrument (in which case there is no aesthetic intent) and the production of music with an instrument, and that in ^{the} same manner we can differentiate between pictures with an aesthetic intent and those without, between literature with an aesthetic intent and literature without, and so on.

What is most striking is that in the application of our classification scheme we do not place goals concerning the beauty of nature among the aesthetic goals. To experience beauty is regarded as a behaviour of the pupil which belongs to the emotional aspect. One can obviously experience beauty in most things, not only in nature, but in language, mathematics, etc. The goal description "experiences the beauty of art" is placed in cell 13 (in the aesthetic goal area), but "experiences the beauty of nature" in cell 83 (in the nature- and technology-oriented goal area), and "experiences the beauty of social life" (as this is not quite clear) both in cell 23 (in the ethical-social goal area) and in cell 103 (in the society-oriented area). The concept of creativity is treated in a similar way. Works of art are products of creative behaviour, but creative behaviour is not limited to the aesthetic goal area. Creativity, that is, the creative aspect, belongs to all goal areas.

There is a problem, frequently encountered, that may be best expounded in this connection. When art is mentioned in the foregoing we mean the works of art, the art objects. This is the most common use of the word art. But art may also imply the creation of art, the performing of art and the experiencing of art. In what Berleant (1970, 27 f.) calls the emotionalist theories this latter definition is stressed to the extent that "the affective force of art objects is taken as the standard by which they are judged". We recognize this line of thought when it is said that the answer to the question whether a work of literature is good or bad depends rather on the experience of the reader than of the work itself.

It seems that Berleant (1970, for example, 49) has solved this problem in a simple way, by speaking of "the aesthetic field", in which "the aesthetic transaction" takes place. Art can "only be defined by making reference to the total situation in which the objects, activities, and experiences of art occur... This I shall call the aesthetic field, the context in which art objects are actively and creatively experienced as valuable." (47) The aesthetic factors in this field are the artist, the work of art (or art object), the performer, and the aesthetic perceiver (or art subject). Between all those there is a constant "aesthetic transaction".

In fact, this is the same idea as that implied by the classification scheme used here, when it refers to two dimensions, the content-oriented goal areas and the behaviour-oriented aspects. In the aesthetic goal area we find the art objects, in the dimension of behaviour (the aspects) we find the art subject (the perceiver), but also to some extent the performer and the artist, since the pupil also performs (he may take part in theatricals, for example) and appears as an artist (he may write poetry). The concordance between the aesthetic field of Berleant and our classification scheme is illustrated by Figure 2.

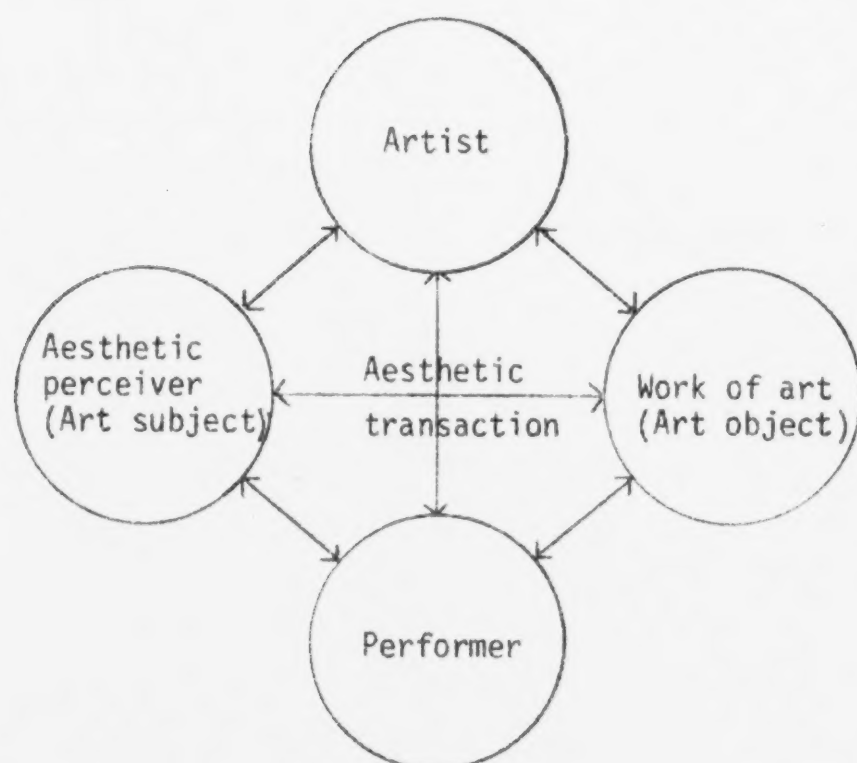
+

The collection and cataloguing of goal descriptions in this report concern the use at school of literature with an aesthetic intent. This literature consists of works of art and is thus aesthetic. But the purposes in using these works of art are not only aesthetic. Literature can be used to promote moral behaviour or to inform about geographical and historical facts, etc. There is much discussion on the question as to whether literature is only something aesthetic, or if it is always ethical, too. But this presents no difficulty in our work with the classification of goals. Atanassov (1970, 309) speaks of "the influence of beauty upon his (the child's) moral behaviour". This is quite clear. A work of art meant to be beautiful is an object with aesthetic intent and thus belongs to the aesthetic sphere. This sphere is not moral, as beauty is the defining factor and not ethics. But the work of art can have a moral effect and can be used in education with this purpose.

However, literature with aesthetic intent can also be used at school to fulfil goals belonging to the aesthetic goal area, that is, it can be used to give knowledge of or pleasure in this literature. Thus, when the goal descriptions collected speak of discussing literature, experiencing humour in literature, being interested in literature, and so on, with no further aims added, these goal descriptions are brought to the aesthetic goal area.

Figure 2. The aesthetic field according to Berleant and the LIGRU Classification Scheme

Berleant (1970, 49)



LIGRU Classification Scheme

	Repro- duction	Higher cognition	Emotion	Conation	Crea- tivity	Function
	(Aesthetic perceiver, performer and artist)					
Aesthetic goals (Works of art, art objects)	"Aesthetic transaction"					

SOURCE MATERIAL

Source material for our collection of goal descriptions comprised curricula, teachers' manuals, articles and pamphlets, etc. It was thought advisable to examine a quantity of such material, from different countries for example, in order to get a wide range of ideas. On the other hand, the purpose was not to investigate differences, between countries, for example. No other sampling method was used than that which would afford us a considerable number of sources from many countries.

As may be obvious to the reader, there are not many real lists of goals of literary education. More often than not the goals are implicitly expressed, for example, in connection with the treatment of a method. Thus, in many cases works studied have only produced a few goal descriptions, and quite a number of books inspected have not given any such descriptions at all.

The works studied that could be utilized to a lesser or greater extent are listed in Appendix A (in Part II). There are on the whole 79 sources, among them from

Sweden	24
Austria	4
Bulgaria	1
Denmark	3
East Germany	3
Finland	1
Great Britain	6
Iran	1
Norway	2
Soviet Union	3
USA	27
West Germany	4

In the collection of passages we have not tried to get every possible sentence that with effort could be translated as a goal description in our sense. We have not described the different sources

or made comparisons between countries. We have only tried to get a fairly comprehensive material. In this respect there is one exception, however. What is said in the Swedish Comprehensive School Curriculum (of 1969) about instruction in and with the help of literature must be of special interest to us. For this reason, we have scrutinized this Curriculum in detail (the goal descriptions 1-198 in Appendix B) and we have also written a separate account of the findings (chapter 7).

5 THE METHOD USED IN THE INVESTIGATION

5.1 Formulation of goal descriptions

A suitable way of formulating goal descriptions in a goal analysis has been treated in the first report from the LIGRU Project ("A scheme for the classification of educational objectives", section 5.2.1). The concept of terminal behaviour was discussed there. It was said that although one cannot limit the listing of goals to such as are easily measured, it must obviously be best to try to express the goals according to the behaviouristic approach, that is, in terms of what the pupils do.

The first task in our investigation was thus to attempt a formulation of the goals encountered in a behaviour of the pupil. This means that we always begin the goal description with a verb in the third person singular present tense (or, sometimes in the perfect), as, for example:

interprets the meaning of a text
chooses literature to read on his own

Sometimes, the goal description takes this form in the source and can thus be used without or with very slight re-formulation, as:

assumes an active role in current literary activities (Krathwohl et alia 1964, 145; see Appendix A) (no re-formulation)

he forms judgments of literary materials (Kearney 1953, 99, see Appendix A) =
forms judgments of literary materials ("he" has been removed)

he can detect rhythms in poetry (Kearney 1953, 97) =
detects rhythms in poetry (very slight re-formulation)

literature is for pleasure (Thompson 1966, 4; see Appendix A) =
derives pleasure from literature (slight re-formulation)

he knows something about the life and works of great... poets,
dramatists, and novelists (Kearney 1953, 96 f.) =
gives an account of the life and works of great poets, dramatists,
and novelists (slight re-formulation)

Often we were obliged to unravel the goal description from a
complicated skein of words:

But fiction with some sap in it jolts us out of the rut. At least it
enables us, by showing us other people's experiences, to realize
that there is a choice - good literature showing us people
and situations more clearly than in life. The offering of a choice
is an argument for literature on moral grounds (Thompson 1966, 4) =
realizes that there is a choice in life

More often than not, however, the aims are stated implicitly only
and must be re-formulated. It may be the content of instruction and
not the objective that is described. For the goal description, there-
fore, we have to find a suitable verb.

As an exercise in deeper study in the last form an introductory survey
of modern Swedish literature starting with Strindberg can be suit-
able (Swedish Comprehensive School Curriculum of 1969. Supplement.
Swedish, 22) =
gives an account of the essential features of modern Swedish
literature starting with Strindberg

The following types of repertoire should be represented at the junior
stage:... play and movement songs; singing games; Swedish children's
songs; songs connected with other subjects, chiefly orientational
subjects (Swedish Comprehensive School Curriculum of 1969. Supplement.
Music, 7) =
sings play and movement songs, children's and other songs

Parallel with description of content is description of what goes
on in school:

When pupils are absorbed in the reading of a text it would sometimes be
advisable to pay more thoroughly attention to the author of the
text (Swedish Comprehensive School Curriculum of 1969. General
section, 133) =

gives an account of authors of literary texts that are experienced as interesting

When the pupils are ready, their attention can also be drawn to style or to a problem of interpretation. The stimulation prior to and the talk that follows the joint reading aim among other things at training the pupils to reflect and to try to understand and interpret texts and illustrations of different kinds (Swedish Comprehensive School Curriculum of 1969. Supplement. Swedish, 20 f.) =
reflects on style in a text
interprets the meaning of a text
tries to understand and interpret texts

In teaching literature, it makes a good deal of difference whether the intent is to familiarize students with the content of literary masterpieces, to sensitize them to a greater range of human values, to develop familiarity with the forms of literature, or to develop a personal philosophy of life (Taba 1962, 198; see Appendix A) =
gives an account of the content of literary masterpieces
is aware of a greater range of human values
gives an account of the forms of literature
has developed a personal philosophy of life

There may be a mention of what the teacher does but not of what the pupil does:

The teacher should at an early stage try to stimulate interested pupils in reading in groups or in starting book-clubs (Swedish Comprehensive School Curriculum of 1969. Supplement. Swedish, 21) =
takes part in group reading or book-clubs

As already seen in several examples we have to separate different thoughts in the same context from one another and formulate them as separate goal descriptions.

Obviously, many difficulties arise when we try to express goal descriptions that are not presented as such, especially when the text of the source is vague and unclear. On the one hand we must avoid reading into the text what is not there, on the other, we must penetrate to what is in fact meant. We consider it essential that our attempts should be presented in such a way that they can be examined and

criticized by the reader of the report. Moreover, the presentation should describe our procedure. It was therefore judged to be best to present the material in its entirety. In Appendix B (in Part II) the whole of any context is given verbatim. When the source was not in English, we have made a translation into English. Our formulations of the goal descriptions meant to be contained in the text are given after each text. (There may be one or several such goal descriptions under each text passage.)

5.2 Classification of goal descriptions

After the goal descriptions have been formulated they have been classified according to content and behaviour type. This classification gave two results:

- 1) A clear general view of the material. Many goal descriptions, for example, found in different sources were the same, expressed in exactly the same way or expressed in nearly the same way. Classification brought them together and arranged the goal descriptions in logical groups.
- 2) A clear indication not only of how many different types of goals are possible when using literature but also what types were most commonly expressed. Moreover, a comparison could be made between the goal descriptions found in the present Swedish standard curriculum for the comprehensive school and the descriptions found in the material on the whole.

Much thought lies behind the choice of the most suitable system of classification. From the start the plan was to use the general aims of the activity of the school listed by the 1957 Swedish Education Committee which are also found in the 1962 Swedish Comprehensive School Curriculum, or, the later revision of them expected in the revised 1969 Curriculum. However, in the end, none of these lists seemed wholly suitable for the purpose. LIGRU thus began the construction of its own scheme of classification after studying various taxonomic works already in existence.

This research and the discussions which led to the final shape of the classification scheme would, of course, have been presented here, but the length of such an account has prompted the separate publication of the classification scheme. The scheme adopted is reproduced here as Figure 3 (that is, Figure 4, p. 59, in the earlier report from the LIGRU Project).

Figure 3. The classification scheme

scheme									
	A			S	P	E	C	T	S
	Aspect not specified	Reproduc- tion	Higher cognition						
S	Aesthetic goals	(10)	(11)	(12)	(13)	(14)	(15)	(16)	
	Ethical-social goals	(20)	(21)	(22)	(23)	(24)	(25)	(26)	
	Language-oriented goals	(30)	(31)	(32)	(33)	(34)	(35)	(36)	
	Logic-oriented goals	(40)	(41)	(42)	(43)	(44)	(45)	(46)	
A	Manual goals	(50)	(51)	(52)	(53)	(54)	(55)	(56)	
R	Mathematics-oriented goals	(60)	(61)	(62)	(63)	(64)	(65)	(66)	
A	Goals of mental hygiene	(70)	(71)	(72)	(73)	(74)	(75)	(76)	
	Nature- and technology-oriented goals	(80)	(81)	(82)	(83)	(84)	(85)	(86)	
L	Goals of physical training and health	(90)	(91)	(92)	(93)	(94)	(95)	(96)	
A	Society-oriented goals	(100)	(101)	(102)	(103)	(104)	(105)	(106)	
O	Work-oriented goals	(110)	(111)	(112)	(113)	(114)	(115)	(116)	
G	Goal area not specified	(0)	(01)	(02)	(03)	(04)	(05)	(06)	

As this figure shows, there are 11 goal areas which are content-oriented and 6 aspects which are behaviour-oriented. When content as well as behaviour type are expressed in a goal description it is possible to place the description in one or more of the cells 11-116 (the problem of the placing of a certain goal description into two or more cells of the scheme is treated in the earlier report, section 5.2.2). A goal description that only mentions a certain goal area or a certain behavioural aspect is not without interest, however. The scheme is thus enlarged with a column at the left of the aspect columns (with 11 cells numbered 10-110) for goal descriptions in which the behavioural aspect is not specified, and with a line below the goal areas (with 6 cells numbered 01-06) for goal descriptions in which the goal area is not specified. One more cell at the bottom left-hand side (with the number 0) is added for goal descriptions in which neither the goal area nor the aspect is given. (Such goal descriptions are really of no interest.)

When a goal description, thought to have been found in a source, is formulated according to our principles in Appendix B, it has also been placed in one or more of the cells of the classification scheme. The result of this classification is given already in Appendix B by numbers in brackets.

This classification was done by one of the team and afterwards checked by the other. When we disagreed, we discussed the problem and reached a solution. In the course of the work our opinions became increasingly unanimous. Our experience is, therefore, that the method works quite well when one is used to it. However, our classifications can obviously be criticized. For this reason, we have made a point of giving our cell number in Appendix B together with our formulation of the goal description and the original context, so that our procedure can be examined and criticized by the reader.

5.3 Grouping of goal descriptions

1) The placing of the goal descriptions into the cells of the classification scheme has resulted in a first grouping of the material. In chapter 6 we present the goal descriptions formulated by us in sections, each representing a certain cell (when a goal description was placed in two or more cells, the description will re-appear). This procedure involved the use of needle cards.

2) A second grouping was made within the cell groups. We pulled out all the cards belonging to a certain cell of the classification scheme and inspected them. For example, in the case of the higher cognitive aspect of the aesthetic goal area we found verbs expressing different behaviour, such as "reads", "listens to", "sings", "registers", "describes", "analyses", "compares". Further, there are different objects for this behaviour: lyric poetry, prose, drama, film, radio, television, style, symbol functions, content, message, plot, motifs, and so on. The inspection of the cards thus led to a grouping of the goal descriptions on a logical basis. Obviously, goal descriptions that were identical were brought together.

A short heading is given in brackets to indicate why we have brought certain goal descriptions together.

Although we have tried to formulate the classified goal descriptions in Appendix B and in chapter 6 in a clearer fashion than is generally found in the source material, we are nevertheless dependent on the original wording of the source texts. As these wordings are not always of a type that we could endorse, there could be some improvement in the formulations of the goal descriptions brought to chapter 6. The practical object of the empirical analysis is to get a list of objectives for the use of literature at school that could be used by teachers as it is, or as a source from which objectives for teaching literature could be selected. It is thus desirable that we construct new formulations of goal descriptions of a type which meets the demands educational research makes on descriptions of terminal behaviour. One of the ideas behind the collection of goal descriptions from various sources was in fact that it should be possible to find so many aims described in parallel terms that among these might be found formulations corresponding to these demands, or, at least, which would help to re-formulate the goal descriptions to meet these requirements.

The aim of the grouping is to give such goal descriptions. An attempt at listing them will be made in a later report from the project.

5.4 Levels of generality

There are goal descriptions on different levels of generality, from very general ones such as "being educated in the aesthetic field" to

very precise statements of the type "mentions two works by the author X". The treatises on how to state objectives for instruction have observed this and introduced different terms for objectives on different levels of generality.

Thus, De Cecco (1968, 31) distinguishes between "educational objectives" and "instructional objectives": "Educational objectives refer to the broad goals and values which educational systems embrace and which philosophies of education include. Instructional objectives, on the other hand, are specific performances students acquire through particular instructional procedures."

However, this terminological distinction is not always observed. Metfessel, Michael, and Kirsner (1969, 227) speak of the attention which "has been given to the statement of educational objectives in behavioral terms" and mention, in this connection, Mager's "Preparing Instructional Objectives" as one of the most useful guides in this respect. They do not seem to be worried by the fact that they are using the word "educational" and Mager the word "instructional".

When the first report from the LIGRU Project was called "A Scheme for the Classification of Educational Objectives", it was the intention that the scheme could be of use for the classification of all sorts of objectives. In the terminology of the LIGRU Project, "educational objectives" and "instructional objectives" are regarded as synonymous.

The need of a distinction between objectives on different levels of generality remains, however. Gronlund (1970) distinguishes between "general instructional objectives" and "specific learning outcomes" (chapter 2 resp. chapter 3). The former are also referred to as "major objectives stated in terms of general learning outcomes by using such terms as knows, understands, applies, appreciates, and thinks critically". The latter define "in terms of specific student behavior what is meant by each of these general outcomes". (12)

Möller (1970, 47-52) defines three "levels of abstraction", called the first, the second and the third. An objective on the third level is one with very little precision that eliminates few alternatives and thus permits nearly all interpretations. This type of objective is called "Richtziel". An example given is "to be able to take part in the cultural and economic life of the state". On the second level, there is a middle degree of precision that eliminates many alternatives.

This type is called "Grobziel". An example given is "to know the different forms of address in business letters". On the first level of abstraction we find the objectives that only permit one interpretation. This type is called "Feinziel". An example given is "given 10 business letters without addresses, to be able to combine with the right letters 8 from 10 given forms of address".

The second and first levels of abstraction found in Möller are obviously what Gronlund is speaking of in terms of "general instructional objectives" and "specific learning outcomes". We will, however, call the most general level the first level of generality.

The LIGRU Project proposes to characterize a certain goal description as belonging to one of three levels of generality. On the whole, the method is the same as in Gronlund and Möller. There are certain objections, however. We do not think that Möller's example of a goal description belonging to the first level of generality - "to be able to take part in the cultural and economic life of the state" - is a very good one. It is far too vague to be of any use. There is also a certain undesirable vagueness in the goal descriptions thought to belong to the second level of generality. Möller gives the example "knows the different forms of address in business letters" and comments that the word "knows" is appropriate through its indistinctness. But on this level too we need verbs that say what the pupils do. The verbs enumerated by Gronlund as examples of the middle level, his "general instructional objectives", are "knows", "understands", "applies", "appreciates", and "thinks critically". They are all rather vague forms of description of a kind we must try to avoid.

As the most modern approach is to state objectives on the third level of generality, the authors introducing or defending this type of goal description are tempted to underestimate the goal descriptions on the two other levels. The difference between the goal descriptions on the three levels of generality is not that some are worse and some are better but that they are to be used in different connections. Möller stresses, in fact, that all "levels of abstraction" are important. The third level (what we call here the first level of generality) is the level of philosophy, the second level is the level of the curriculum, and the first level (what we call here the third level of generality) is the level of the teacher's planning and of the construction of learning programmes (Möller 1970, 50 f.). The

same division is found in Alvik (1970, 30). He speaks of "decision on the aims of the school", "a further specifying of the goal", and "a subsequent specifying of the formulations of aim". This is perhaps not very clear, but he is, in fact, on the same lines as Möller, since the three types of goal description are said to belong to the political, the committee, and the teacher level.

The first level of generality can thus be seen as the level of parliament and the government. Perhaps we might continue here in the terms of the classification scheme proposed by the LIGRU Project. The cells of the classification scheme may be seen as goal descriptions on this level of generality. A goal of this type is "is interested in social problems" (104 in the classification scheme). Perhaps one has to allow members of the government or parliament and other participants in the political debate to limit themselves to putting the stress on a goal area or a behavioural aspect. That manual goals, for example, are to be fostered in an otherwise rather theoretical school (50 in the classification scheme), or that creativity is something that the school must cultivate (05 in the classification scheme), is certainly just what may be said in a parliamentary debate. And in this connection there is no disadvantage in using such goal descriptions. On the contrary, it is very important that precisely these things are said by deciding authorities on this level.

The second level of generality is the level of a central standard curriculum, if there is such a thing, and of educational centres working out aims programmes. In Sweden there are central standard curricula which are the responsibility of the National Board of Education. These curricula interpret more explicitly what parliament and the government have decided upon. The goals expressed in such a curriculum are therefore sub-goals belonging to a certain cell in the classification scheme. They must certainly not be unclear. The main point is that the goal descriptions on this level, although they are clearly expressed in behavioural terms, must allow different procedures and teaching aids as well as choice of matter.

The third level of generality is the level of the teacher, the teachers' staff, and the producers of educational material. Here, matter, teaching aids and procedures are specified.

The three levels of generality are illustrated in Figure 4.

Figure 4. The three levels of generality

Level of generality	Definition	Example	Deciding authorities
1	Goal area and behavioural aspect given	"Apprehends consciously, masters and judges aesthetic qualities" (Swedish Comprehensive School Curriculum of 1969, General section, p. 43) (12 in the classification scheme)	Parliament; government
2	Content and behaviour explicitly stated though allowing different matter, teaching aids, and procedures	"Expresses what he has experienced as essential turning-points in a film" (Swedish Comprehensive School Curriculum, II:Sv, p. 23) (12 in the classification scheme)	National boards of education; educational centres working out aims programmes
3	Content and behaviour explicitly stated and attached to specific matter, teaching aids, and procedures	After seeing the film "X", notes (on a given form) four major turning-points in this film (Assumed learning material) (12 in the classification scheme)	Teachers; teachers' staffs; producers of educational materials

From this exposition it seems possible to deduce how a central standard curriculum ought to be written. The Swedish curricula begin with a chapter called "Aims and guidelines". This may properly be laid down by parliament and the government. The goal descriptions in this part are thus on the first level of generality. The rest of the curriculum, the goals for the different subjects or how it will be arranged, has to list goals on the second level of generality. There may perhaps be two types of lists of goal descriptions in this part as well. Thus, the Swedish curricula are divided into school subjects and each treatment of a subject is headed by a list of goals for this special subject. In a sense the goals stated here seem to be meant to be more general than the others. In the terms of our classification scheme it seems appropriate that these goal descriptions belong to the functional aspect, that is, the ultimate integrated behaviour one expects of the pupil in everyday life. The other goal descriptions ought to belong to the other behavioural aspects, hierarchically subordinated to the functional aspect. They have all to be formulated stating content and behaviour but without specifying matter, the teaching aids and the instructional procedures (since the specification of those belongs to the teachers and the producers of educational material).

The LIGRU Project belongs to the research department of the Swedish National Board of Education. It seems obvious to us that our list of the objectives of instruction in and with the help of literature should be on the level of this Board, that is, on the second level of generality. (It should perhaps be added that in our forthcoming work with the methods of instruction in literature and the instruments for evaluation of that instruction we are also going to work on the third level of generality.)

What was said here may be further elucidated by a comment on Popham's chapter and the following discussion in the third number of the AERA monograph series on curriculum evaluation (Popham et alia 1969, 32-64). In his chapter, Popham regards this example of an instructional objective (concerning instruction in literature) as acceptable: "Having been given a previously unencountered literary selection from nineteenth century English literature, the student will be able to write the name of the author and at least three valid reasons for making that selection." (37)

On the other hand, among listed examples of objectives "of almost no use to an instructor", we find the following that are also of special interest to our investigation: "The student will appreciate the beauty of aesthetic experience" and "To resolve to spend more time on the major than on minor writers". The latter of those goal descriptions Popham has found in a volume dealing with instructional objectives said to be stated in operational terms, and he comments that it is "distressing" to find such an objective included in this volume. (36)

In the foregoing, we find another thought, however, the thought that we have expressed in this report by using the concept of the levels of generality. Popham quotes another American researcher (Goodlad) who has distinguished "between instructional decisions which are primarily the responsibility of the teacher (or a team of teachers) working with a specific group of learners, institutional decisions which are primarily the responsibility of a total faculty group under the leadership of administrators, and societal decisions which are the responsibility of lay boards and legislators at local, state, and federal governmental levels. These distinctions are useful, for there are occasions when one should be talking about objectives at a societal or institutional level rather than at an instructional level. In such cases, the type of precision advocated in the following paragraphs may not be necessary. Indeed, one could conjure up situations where for either an institutional or societal decision-making level, generality might actually be desirable." (35)

This is exactly what was said above (for example, in Figure 4) about the deciding authorities at the three levels of generality. In the discussion Popham makes further concessions. "I think at certain levels of discourse notions of broad intent are very useful." And when Eisner says: "I should think that you believe she (the teacher) ought to specify instructional objectives meeting the criteria that you describe, rather than talking about things like 'understanding' or 'appreciating' as the outcomes of her instructional program", Popham answers: "I think it's perfectly acceptable for her to begin her attack on the question with broad notions of what she wishes to accomplish. It may be quite acceptable, for example, as much as I am distressed by the term 'appreciate', for her to start with appreciation. But when it comes to the point of making instructional decisions... I think she has to

think in more precise terms. I can see, for example, curriculum committees in the schoolstalking very profitably about loosely defined aims. But sooner or later, when it reaches decisions as to what you're going to do in the classroom, then I think that behavioral specification is required." (53)

It seems therefore that we are in fact in agreement with Popham. However, there is the fact that he is "distressed" by goal descriptions that are on higher levels of generality than the third. His bad example, "To resolve to spend more time on the major than on minor writers" is, at least formally, an acceptable conative objective on the second level of generality (belonging to cell 14 in our classification scheme). The other bad example, "The student will appreciate the beauty of aesthetic experience", surely could be better expressed, but it is a tolerably acceptable goal description on the first level of generality (cell 12 or/and 13).

A short comment on Popham's good example may also illustrate our procedure: - "having been given a previously unencountered literary selection from nineteenth century English literature, the student will be able to write the name of the author and at least three valid reasons for making that selection". We think that this goal description lies somewhere between the third and second levels of generality. More explicitly, the latter part of the description (the behavioural part) lies on the third level, and the first part (the content part) on the second level. Surely, Popham takes it for granted that a further specification is made in the classroom situation on the question of what specific authors and literary selections are to be chosen, in which case the objective could be re-formulated to meet the demands on a goal description at the third level (to which specific matter as well as specific procedures are attached). The requirement that at least three valid reasons must be given for the choice of author is very specific and must be linked to a particular literary selection. In another instance perhaps four reasons should be required, in yet another two reasons may suffice. In other words, on the third level of generality, the matter must be specified as well. On the other hand, on the second level the behaviour has to be expressed in more general terms. The goal descriptions "identifies the author of previously unencountered literary selections from more important nineteenth century English literature" and "gives valid

reasons for identifying the author of previously unencountered literary selections from more important nineteenth century English literature" are goal descriptions on the second level of generality and could be placed in a curriculum. In a learning material or in a classroom situation, goal descriptions on the third level of generality are appropriate, as, for example, "writes the name of the author of one of the following selections from Dickens not previously encountered and gives three valid reasons for this identification".

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On the question of how a standard curriculum should be constructed there remains the problem, how the objectives on the second level of generality, stated there, could be utilized by the teacher. There seem to be three possibilities:

- 1) All objectives stated in the curriculum must be observed by the teacher.
- 2) The objectives stated in the curriculum are proposals from which the teacher can choose as he wishes.
- 3) The objectives stated in the curriculum are arranged in groups. The teacher is directed to observe all these groups but he is free to choose from the goal descriptions within each group. The degree of teacher freedom can be varied by the number of groups and the number of objectives that the teacher has to observe within each group.

The opposition to goal documents that teachers may feel presumably stems from their desire not to be overrestricted. They want to be able to choose among objectives and to state their own objectives. And surely, they should have considerable freedom. In the terms of the three levels of generality it can be said that the freedom of the teacher lies on the third level of generality. However, there is the possibility that the teacher may also have freedom on the second level. But from the standpoint of Swedish school tradition it is not to be supposed that he is willingly given freedom in accordance with alternative 2 above. But this is not the same as saying that we must accept alternative 1. Alternative 3 remains, and it seems that this alternative may be the best from a Swedish viewpoint. In this way the standard curriculum can considerably control instruction at school but at the same time give the teacher a certain amount of freedom.

It may be pointed out that a similar approach to the problem is being expressed by the American Instructional Objectives Exchange (IOX), a project of The Center for the Study of Evaluation at Los Angeles. Of course, American tradition allows the teacher much more freedom than Swedish tradition. So, there is no question of controlling instruction at school in the way proposed above (alternative 3). But the IOX Project presents goal descriptions to the teacher from which he is supposed to choose, and since "alternatives" are mentioned, there is a definite likeness to the model put forward above. "The suggestions here are offered as alternatives, not prescriptions. Any school or school district might choose to engage in only a few of these many activities... After examining the available objectives, an individual teacher will undoubtedly discover some which he will wish to adopt for his students." (Popham 1970, 1, 3.) The IOX Project also proposes that the pupils "participate in the selection of the objectives for their own educational programs... As a basis for selecting objectives, student preferences can be used as the sole source of selection, or they can be combined with teacher preferences" (Popham 1970, 3 f.), a standpoint that deserves to be made use of.

To construct a list of goal descriptions on the second level of generality for the teaching of literature at the Swedish comprehensive school (and perhaps to place them in groups according to alternative 3 mentioned above), we need a material of such goal descriptions. The purpose of the work now reported is to achieve such a material.

The goal descriptions for the use of literature found in the Swedish Comprehensive School Curriculum of 1969 (the curriculum in force) are included in the main goal analysis. However, as it may be of special interest for a Swedish research project to know what in fact is said in this curriculum, it has been dealt with separately in chapter 7. In this chapter, there is also a graphic and quantitative comparison between the Curriculum of 1969 and the rest of the source material. We think that we might claim that this comparison shows that our work is not trying to change the aims of Swedish instruction in and with the help of literature, but rather that it will facilitate the fulfilment of these aims.

6 GOAL DESCRIPTIONS DERIVED FROM SOURCE MATERIAL

6.1 Introductory remarks

In this chapter we have presented the 1161 goal descriptions derived from the source material systematically, using our classification scheme and a further grouping within the cell groups as detailed in section 5.3. Although this method did function, it cannot be denied that there were many difficulties. The theory had to be elaborated during the empirical stage. In the last phase of our work we found several incongruities which we have tried to correct. No doubt, the report could be even further improved. Nevertheless, we consider it meaningful to publish our work, as it is no more than an account of a piece of research in progress meant to promote discussion and criticism. We feel that in any case our work provides a fairly good survey of the different types of objectives that have been stated for the use of literature at school.

As mentioned in section 5.3, the goal descriptions presented here are dependent on the original wording of the source texts. They are not our proposals as to what goal descriptions a curriculum should contain or how these descriptions should be formulated. (The formulation of goal descriptions suitable for a curriculum is a task for a later report from the project.) Nor are the short headings given in brackets and listed at the beginning of the sections an attempt to formulate goal descriptions. They are only meant to facilitate the survey.

Together with the goal descriptions we have noted in brackets when the objective was stated for a certain stage or form. In some cases this was judged to give a better understanding of what the objective was meant to imply. On the other hand, we think that objectives placed at a certain stage in general could serve as objectives for other stages, too, as long as they are expressed on the second level of generality.

We should also at this point like to give examples of some particular difficulties:

a) reads

When it is said that the pupil reads literature for the sake of literature, we have an aesthetic objective. If it is only said that the pupil reads, we can also have an aesthetic objective, as it may be implied that he reads works of the art of words. On the other hand, the expression may signify only a language-oriented objective. We have tried to interpret the source text, and, therefore, "reads" is sometimes assigned to the aesthetic goal area, sometimes to the language-oriented area. When we had difficulty in making this distinction, the goal description has been brought to both goal areas.

b) experiences

There are also some verbs that may denote behaviour belonging to more than one aspect. Such a verb is "experiences". It may imply not only behaviour on the cognitive level but also on the emotional. As a rule, a goal description containing this verb is brought both to the higher cognitive and to the emotional aspect. For example, goal description 716, "experiences historical periods", is brought both to cell 102 and cell 103. In some cases, however, we have felt that the source text had only one of those aspects in view. Thus, goal description 12, "experiences the sex-role question as fascinating", is brought only to cell 103, and goal description 1357, "experiences the moments of history as invested with human significance" only to cell 102.

c) appreciates

The same procedure as in the case of "experiences" applies to the verb "appreciates".

d) imagination

To form conceptions in the imagination is regarded here as creative behaviour. However, it seems that the word imaginative does not always indicate creative behaviour. Thus, goal description 926, "gains an imaginative foretaste of adult life and its problems", was regarded as expressing higher cognitive behaviour and was placed in cells 22 and 72. Goal description 928, "increases and extends his sympathy by participating imaginatively in the fortunes of others", was seen as representing emotional behaviour and was placed in cell 23.

e) taste

Taste is a frequent word in connection with the goals of literary education. Historically, it may have implied mostly an ability of higher cognitive discrimination. But, of course, knowledge is a prerequisite, and taste could also signify an emotional experience, conative behaviour, and could surely also result in creative behaviour. Perhaps taste should be seen as functional behaviour, a final outcome of literary education. But we have regarded the goal descriptions "has taste", "has good taste", "has a literary taste" as examples of those goal descriptions that we wanted to replace by more explicitly stated ones. Even if sometimes it may be possible to deduce from the context what the source really had in mind, we have brought all goal descriptions speaking of taste to cell 10 (aesthetic goals without specified behavioural aspect).

In the collection of goal descriptions we have not made any effort to list all the formulations of objectives that in some way or other are rendered useless by their indistinctness. On the contrary, there are many other such formulations in the source material that were not listed. We were interested in finding goal descriptions which mentioned content as well as behaviour. In the course of the work some goal descriptions of another type have come into the material, however. They have been placed at the end of this chapter. There are examples of goal descriptions stating behaviour but no specified goal area (content). There are also some goal descriptions that could be placed in a certain content-oriented goal area but are without stated behaviour. Lastly, there are some goal descriptions lacking stated goal area (content) as well as aspect (behaviour).

This surplus of goal descriptions is not without interest. It illustrates how badly formulations of objectives of literary education can, in fact, be presented and emphasizes the necessity of making an effort to express the goals of instruction in and with the help of literature in a better way. The educational objectives must be formulated so lucidly that there cannot be any doubt about what is meant.

6.2 Aesthetic goals

6.2.1 Aesthetic goals: The reproductional aspect (11)

Headings:

retells in sequence

demonstrates recall of details

gives an account of the history of literature, unspecified

gives an account of the literature of his own country

gives an account of the literature of foreign countries

gives an account of mythology and folk-art

gives an account of children's literature

gives an account of theatre, unspecified

gives an account of the history of drama and theatre

gives an account of the function of the theatre in society

gives an account of literature of special interest to him

gives an account of authors of literary works

gives an account of authors of literature of special interest to him

gives an account of literary theory, unspecified

gives an account of concepts in the literary field

gives an account of the forms and genres of literature

gives an account of the structural and linguistic characteristics of
literary works

gives an account of the values behind trends in style and taste

gives an account of description in literature

gives an account of versification in poetry

gives an account of the means of drama and theatre

gives an account of libraries

gives an account of publishers and bookselling

gives an account of public book criticism

(retells in sequence)

- 1426. retells in sequence the events of a story listened to
(kindergarten - grade 1)
- 1435. retells in sequence the events of a story listened to
(kindergarten - grade 1)
- 1383. memorizes poetry (early primary stage)

(demonstrates recall of details)

- 1434. draws a picture demonstrating his recall of the details in a
story listened to (kindergarten)
- 1425. draws a series of pictures demonstrating recall of details in
a story listened to (kindergarten)
- 1441. recalls story facts drawing from memory pictorial representations
of specific content items mentioned by teacher (grade 1)

(gives an account of the history of literature, unspecified)

- 269. gives an account of the history of literature
- 340. has been introduced to literary history
- 270. is acquainted with the literary and cultural heritage
- 1104. gives an account of art now and earlier
- 1402. has knowledge of our literary heritage
- 1706. gives an account of the great literary heritage of the past
and the present
- 306. gives an account of some of the finest works of literature
- 1664. gives an account of the content of literary masterpieces
- 204. has a certain general literary knowledge (senior stage)

(gives an account of the literature of his own country)

- 1112. gives an account of the literature of his own country
- 806. gives an account of fragments of the literature of his country
(middle stage)

222. gives some account of the classics in the literature of his own country (senior stage)
121. gives an account of the essential features of modern Swedish literature starting with Strindberg (deeper study, form 9)

(gives an account of the literature of foreign countries)

614. gives an account of the literature of foreign (particularly Scandinavian) countries

(gives an account of mythology and folk-art)

1404. has knowledge of mythology, folklore and legends
1263. has a basic idea of oral folk-art (form 5)

(gives an account of children's literature)

1403. has knowledge of children's stories

(gives an account of theatre, unspecified)

82. gives an account of what theatre is (junior stage)

(gives an account of the history of drama and theatre)

63. gives to some extent an account of world drama (senior stage)
87. gives an account of the history of drama and theatre (senior stage)
191. gives an account of the history of theatre (senior stage)
192. gives an account of the recent development of the theatre (senior stage)

(gives an account of the function of the theatre in society)

79. gives an account of the function of the theatre in society

(gives an account of literature of special interest to him)

223. gives some account of literature which may satisfy his reading needs after his time at school (senior stage)

(gives an account of authors of literary works)

- 807. gives an account of certain literary works and their authors
(middle and senior stages)
- 1541. gives an account of the life and works of great poets, dramatists
and novelists (upper-grade period)
- 119. gives an account of some authors: their environment, and
episodes from their life
- 292. gives an account of our great authors and their works
- 109. gives an account of some of the most noted Swedish lyric poets
(senior stage)
- 1251. gives an account of the authors of Russian literature preceding
the October Revolution, and Soviet literature
- 1262. gives an account of the most important facts about the lives
of famous Russian writers

(gives an account of authors of literature of special interest to him)

- 16. gives an account of some important authors, mainly from recent
times, who have written literature suited to the mental capacity
of the pupil
- 45. gives an account of authors of literary texts that are
experienced as interesting

(gives an account of literary theory, unspecified)

- 1252. gives an account of literary theory

(gives an account of concepts in the literary field)

- 68. gives an account of terms and concepts belonging to the
literary field (senior stage)
- 1831. has basic knowledge of an elementary system of concepts in the
field of literature

(gives an account of the forms and genres of literature)

- 1666. gives an account of the forms of literature
- 1269. has a basic idea of the difference between poetry and prose
(form 5)

- 1279. gives an account of (the difference between) epic and lyric poetry (form 6)
- 1829. has basic knowledge of the genres and forms of literature
- 1280. gives an account of the most common genres of epic works, e.g. short story, narrative, fable (form 6)
- 1264. has a basic idea of the genres of oral folk-art, e.g. tales, proverbs, riddles (form 5)

(gives an account of the structural and linguistic characteristics of literary works)

- 1830. has basic knowledge of formal and stylistic traits
- 1266. is acquainted with the characteristics of the structure of literary works (form 5)
- 1270. is acquainted with the structural and linguistic characteristics of oral folk-art (form 6)
- 4. gives an account of different trends in style and taste within the field of literature

(gives an account of the values behind trends in style and taste)

- 5. gives an account of the values behind trends in style and taste and the individual contributions within the field of literature

(gives an account of description in literature)

- 1267. has a notion about narration and description (form 5)
- 1268. is acquainted with the descriptive elements of the language in literary works (e.g. epithet, comparison, personification, metaphor) (form 5)

(gives an account of versification in poetry)

- 1278. gives an account of versification, e.g. rhythm, dissyllabic and trisyllabic meters, stanza, rhyme (form 6)

(gives an account of the means of drama and theatre)

- 84. gives an account of the means that make theatre effective
(middle stage)
- 86. gives an account of the language of form used in drama and
theatre (senior stage)
- 60. gives an account of elementary rules of drama-technique
(senior stage)
- 83. gives an account of how a theatrical performance comes into
existence (middle stage)
- 78. gives an account of the technical resources of drama and
theatre
- 85. gives an account of the technical prerequisites of drama and
theatre (senior stage)

(gives an account of libraries)

- 1832. has knowledge of public libraries (also 101, 111)
- 1837. has knowledge of book catalogues and registers (also 111)

(gives an account of publishers and bookselling)

- 1833. has knowledge of the relationship author-publisher-bookseller
(also 101)
- 1834. has knowledge of the assortment in book-shops and book-stalls
(also 101)
- 1835. has knowledge of book-clubs (also 101)

(gives an account of public book criticism)

- 1836. has knowledge of public book criticism (also 101)

6.2.2 Aesthetic goals: The higher cognitive aspect (12)

1ST LEVEL OF GENERALITY

- 411. understands what art is
- 1. understands literature
- 1316. understands literature
- 1806. understands literature
- 1841. understands literature
- 1813. has a deeper understanding of literary works
- 289. has understanding for great literature
- 613. understands main works of literature in his own country
- 710. understands what is presented in literature
- 1317. appreciates literature (also 13)
- 1639. develops a sense of aesthetic appreciation (also 13)
- 1672. views books in a systematic way
- 1108. grasps the aesthetic values of literature
- 1110. experiences the aesthetic values of literature (also 13)
- 738. develops his aesthetic sense of language
- 746. refines his sense of the aesthetic aspects of the language
- 1814. has a feeling for the characteristics of a literary work
- 6. apprehends consciously aesthetic qualities in literature
- 7. appraises aesthetic qualities in literature in an objective way
- 252. has artistic experiences (also 13)
- 1805. has the ability of literary experience (also 13)
- 939. has a civilizing experience of contact with great literature (secondary school) (also 13)
- 1331. has engrossing, well-formed experiences from literature (also 13)
- 1225. concentrates his attention (reading books) on artistically significant characteristics (from the second school year on)
- 724. intellectually involves himself in what he reads
- 1250. has a conscious understanding of the artistic qualities of some works of Russian oral folk-art, Russian literature preceding the October Revolution, and Soviet literature
- 183. applies literary aspects on the Bible (senior stage)

2ND LEVEL OF GENERALITY

Headings:

(I)

listens to reading etc.
reads literature
reads literature with discernment
listens for certain words
listens for rhythm
reads literature to class-mates
reads literature together with others
sings songs
takes part in dramatizations

(II)

describes a piece of literature
registers the contents
perceives interaction between content and form
states the fundamental thought
notices the total impression, the interesting features
distinguishes chief elements
describes the setting
interprets words etc.
identifies character traits
states conflicts
relates technical climax
uses literary concepts
sees literature in a historical perspective
identifies genres and motifs
identifies moods, tones
notes differences in style
registers figurative language and use of symbols

identifies key words
 regards poetry as a puzzle
 identifies patterns of meter and rhyme
 is sensitive to sound effects in language
 notices composition, arrangement of structure and plot
 identifies the "point of view"
 observes dialogue
 observes narration
 predicts the outcome of a story
 observes description, for example, of character traits
 identifies the means by which tone is revealed
 observes the importance of elements to the whole
 perceives relationships in a story
 draws inferences from the facts of a story
 observes the means of theatre
 strengthens the effect of own dramatic presentation by observing rules
 of drama-technique
 discerns the purpose of literature, unspecified
 states the author's purpose
 grasps the ethical and ideological intention of literature
 has insight into the creative process in the author
 is aware of the beauty of the binding etc.

(III)

states how purpose is revealed
 compares traits in literature
 compares literature with other arts
 compares criticism
 applies criteria
 discovers weak passages
 discusses literature etc., unspecified
 judges artistic qualities, unspecified
 judges content
 evaluates the theme
 evaluates setting

evaluates characterization
notes differences in contents comparing stories
separates fact from fiction in stories
notes the correspondence between reality and artistic expression
relates ideological and artistic content
judges the style
evaluates use of figurative language
judges arrangement of structure and plot
discusses problems in books
discusses violence in literature
judges subtlety in literature
judges illustrations
discusses theatrical performances
discusses artistic activities starting from a literary motif
relates literature to own experience

(listens to reading etc.)

- 112. listens to the teacher's reading lyric poetry aloud
- 194. listens to read and dramatized texts or texts set to music
(senior stage)
- 1542. listens to and observes a dramatization (primary period)
- 94. listens to texts read aloud
- 190. listens actively (senior stage)
- 22. experiences dramatic literature and dramatic presentation
(also 13)

(reads literature)

- 1386. uses easy books at the library table (early primary stage)
- 1388. reads story-books for himself with full understanding (grades
2 and 3)
- 1330. reads literature, "getting" it
- 193. reads lyric poetry, drama, prose and pictures (senior stage)
- 20. has experience in reading drama (also 13)

(reads literature with discernment)

- 207. reads with discernment (senior stage)
- 1354. reads literature thoughtfully and critically (high school)
- 214. reads critically (senior stage)
- 209. reads with a certain critical independence (senior stage)

(listens for certain words)

- 1550. listens for picturesque and expressive words in stories
(intermediate period)
- 1573. listens for picturesque words in stories read aloud or told

(listens for rhythm)

- 1571. listens for rhythm in poetry or prose read aloud
- 1753. identifies rhythm
- 1544. detects rhythm in poetry (primary period)
- 1592. is aware of rhythms and structures

- 745. refines his sense of rhythm in the language
- 1325. discerns the special rhythmic effects of poetry

(reads literature to class-mates)

- 113. reads lyric poetry to class-mates
- 114. chooses what lyric poetry to read to class-mates

(reads literature together with others)

- 77. reads poems in chorus
- 19. reads the lines of a part of a dramatic work together with others reading other parts

(sings songs)

- 160. sings play and movement songs, children's and other songs (junior stage)
- 161. sings songs from different countries and times including nature and hiking songs and religious songs and hymns

(takes part in dramatizations)

- 1543. plans to take part in a dramatization (primary period)
- 76. presents together with other pupils fairy tales in a dramatic form
- 186. creates (on the stage) humorous and absurd motifs from world drama (senior stage)
- 163. presents (together with others) lyric poetry as a melodrama with chorus and instrumental accompaniment

(describes a piece of literature)

- 1328. makes valid descriptions of a piece of prose literature
- 1329. makes valid descriptions of a piece of dramatic literature

(registers the contents)

- 1545. follows the story in simple narrative poems (intermediate period)
- 1728. follows a sequence of events (of a story)

- 129. registers the contents of a film or a television programme
- 1457. explains a poem on its literal level (senior high school)
- 327. observes situations and objects in literature
- 325. observes the course of events in literature

(perceives interaction between content and form)

- 1810. perceives the interaction between content and form in literature
- 127. describes the connection between contents and form in a film or a television programme

(states the fundamental thought)

- 1487. states the theme of a given novel (senior high school)
- 1512. states the theme or themes (that is, the primary idea or ideas) of a given play (senior high school)
- 1271. has insight into the theme of a piece of literature (form 6)
- 1526. grasps the main thought of a literary text
- 1448. states the main ideas in a story writing a title for the story (read without given title) (grade 2)
- 337. understands fundamental ideas in the text
- 1265. finds the fundamental thought expressed in literary works (form 5)

(notices the total impression, the interesting features)

- 115. notices the total impression, the feeling, and the message in the lyric poetry he reads
- 211. enjoys seeing and listening while reading, experiencing an atmosphere, a setting, a face (senior stage) (also 13)
- 1563. indicates the interesting features of a book describing them (primary period)
- 1564. indicates the interesting features of a book dramatizing them (primary period)

(distinguishes chief elements)

- 1565. distinguishes the chief elements of a story (primary period)
- 1566. repeats the chief elements of a story (primary period)

(describes the setting)

- 1477. describes the setting (geographical, occupational, historical and personal) in a novel (senior high school)
- 1498. describes one or more aspects of the settings (geographical, occupational, historical and personal) of a short story (senior high school)
- 1223. concentrates his attention on the circumstances under which certain events take place in books (from the second school year on)

(interprets words etc.)

- 1527. understands the significance of specific words or phrases in the light of the literary context
- 1755. identifies fresh expressions
- 1524. interprets words, phrases, and sentences presented in nonliteral form (metaphors, figures of speech, satirical thought, etc.) in new words

(identifies character traits)

- 1729. identifies character traits (of a story)
- 1725. analyzes the qualities of the literature characters
- 1449. recognizes emotional attitudes of main character in a story (stating how this character felt at beginning and end of story) (grade 2)
- 1451. interprets the characteristics of characters in a story (grade 2)
- 1455. recognizes the feelings of the main characters in a story (listing the words that identify these feelings) (grade 3)
- 328. observes the way in which the people depicted in literature react, feel and act
- 329. observes the way in which the animals depicted in literature react, feel and act
- 1222. concentrates his attention on the personality of the hero in books (from the second school year on)
- 185. analyses motifs and descriptions of characters in narratives, poems, parts of novels (senior stage)

- 1481. lists character traits for specific characters in a novel (senior high school)
- 1503. identifies character traits for specific characters in a short story (senior high school)
- 1467. lists the specific identifying traits of a character in a poem (senior high school)
- 1517. states how the personality of a given character in a play is developed (senior high school)
- 1485. determines the motivating force for a specific character's action in a novel (senior high school)
- 1500. determines the motivating force for a specific character's actions in a short story (senior high school)
- 1469. explains what caused a character to think and act as he does in a poem (senior high school)
- 231. knows how the dramatis personae of the fairy-tale really are - deepest down (also 22 and 72)
- 603. reflects upon the characters and descriptions of environment in a novel (also 22)
- 1436. describes similarities comparing the characteristics of animals in some short animal stories (kindergarten - grade 1)

(states conflicts)

- 1483. states the conflict of a novel by identifying the opposing forces (senior high school)
- 1494. states the conflict in a short story by identifying the opposing forces (senior high school)
- 1506. identifies the forces in conflict in a play on both a literal and a symbolic level (senior high school)

(relates technical climax)

- 1484. relates the technical climax of a novel (that is, when action or circumstance determine how the conflict will be resolved) (senior high school)
- 1495. states the point at which the technical climax in a short story occurs (that is, when action or circumstance determine how the conflict will be resolved) (senior high school)

(uses literary concepts)

- 420. uses literary concepts of aesthetic nature (school years 7-8 and on)
- 1226. concentrates his attention (reading books) on artistically significant concepts (from the second school year on)

(sees literature in a historical perspective)

- 293. has historical perspective of the literature

(identifies genres and motifs)

- 1743. implies certain expectations and criteria in recognizing the literary genre
- 1742. is aware that each selection is a part of a larger body of literature
- 1476. identifies the conventions contained in a novel which link it to a certain genre (the description of which is given) (senior high school)
- 1473. identifies the genre of a specific poem (such as narrative, epic, lyric, ballad, pastoral) listing the conventions contained within it which relate it to the specified category (senior high school)
- 1456. notices the characteristics of fables after reading fables (grade 3)
- 1505. alludes to the characters and incidents of Greek and Roman mythology when reading a myth (that is, a short story in a modern version) (senior high school)
- 123. compares the way of treating similar motifs in authors from an earlier and a more modern date (deeper study, form 9)
- 124. compares the way of treating similar motifs in authors from different countries (deeper study, form 9)

(identifies moods, tones)

- 336. understands moods in the text
- 1452. identifies feeling (specific mood, for example, happy, afraid, cheerful, gloomy) in a passage (grade 2)

- 117. looks for lyric poetry that fits into a theme, a feeling, a tone
- 1322. discerns the tone of poetry
- 1323. discerns the feeling of poetry
- 1532. is aware of the style and literary techniques used in the development of a passage in a literary text and appreciates its mood, tone, and emotion
- 1479. describes the attitude contained in a novel toward subject matter or audience (that is, the tone, for example, formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful) (senior high school)
- 1492. describes the attitude contained in a short story toward the subject matter or audience (that is, the tone, for example, formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful) (senior high school)
- 1460. describes the attitude contained in a poem toward the subject matter or the audience (for example, formal, informal, solemn, ironic, horror-stricken, sarcastic, humorous, or playful) (senior high school)
- 1521. describes the tone in a given work of non-fiction (such as an essay), that is, the attitude of the writer toward the subject matter or audience (for example, formal, satiric, humorous, ironic) (senior high school)

(notes differences in style)

- 1758. is aware of literary style
- 338. understands different vehicles of style and expression in the text
- 30. registers differences in language and style
- 1446. notes differences in style between a nonsensical poem and a rhyming (sensible) couplet (grade 1)
- 1510. identifies the level or levels of usage within a given passage in a drama (that is, for example, illiterate speech or colloquial language) (senior high school)
- 1511. explains the effects in a drama of the level of usage (that is, for example, illiterate speech or colloquial language) or the change in levels of usage (senior high school)

- 321. makes observations about how what he has read is said
- 267. has a linguistic sense of style (middle and senior stages)

(registers figurative language and use of symbols)

- 1730. interprets figurative language (of a story) (also 32)
- 1326. discerns the figurative effects of poetry
- 1546. recognizes (with little or no interpretation) allegories in simple narrative poems (intermediate period)
- 1309. reads literature simultaneously at literal, abstract or allegorical levels (high school)
- 1757. is aware of the use of metaphors in literature
- 1410. visualizes or draws metaphors and similes found in literature (also 15)
- 1560. distinguishes between literal and metaphorical language (upper-grade period) (also 32)
- 1465. identifies and explicates important figures of speech in a poem (such as metaphor, simile, hyperbole, apostrophe, personification, metonymy) in terms of the feelings and ideas contained in each (senior high school)
- 1466. explicates the importance to the meaning of a poem of important figures of speech therein (such as metaphor, simile, hyperbole, apostrophe, personification, metonymy) (senior high school)
- 1458. explains a poem on its figurative level stating the particular symbol or symbolic cluster through which it is expressed (senior high school)
- 1508. explicates a given symbol and/or figure of speech in a play (senior high school)
- 1509. explains the relevance of a given symbol and/or figure of speech in a play to some other aspect of the play or to the play as a whole (senior high school)
- 196. observes symbol functions in words, pictures, and sounds (senior stage)
- 1752. is aware of the form and arrangements of symbols in creating the total effect
- 1409. understands that an author can say more by means of symbol and imagery than actual words state

(identifies key words)

- 1462. identifies those words in a poem which connote multiple associations (senior high school)
- 1463. describes the connotative value of key words in a poem (the key words being identified for him) (senior high school)
- 1464. describes the effect of key words within a poem (the key words being identified for him) (senior high school)

(regards poetry as a puzzle)

- 1398. treats the comprehension of compressed language (i.e. poetry) as the solving of a puzzle (high school)

(identifies patterns of meter and rhyme)

- 1470. identifies regular and irregular patterns of meter and rhyme in poems (senior high school)
- 1471. assesses the contributions of regularities and irregularities in patterns of meter and rhyme to the meaning of poems (senior high school)
- 1373. notices how the writer orders the lines of a poem (high school)
- 1327. discerns the formal effects of poetry

(is sensitive to sound effects in language)

- 1756. is aware of the sound effects of language
- 744. refines his sense of the music in the language
- 1697. is sensitive to the beauty of the language
- 304. has a sense of the beauty of the language
- 425. experiences the beauty of the language (also 13)
- 351. experiences beauty in the reading of literature (senior stage) (also 13)

(notices composition, arrangement of structure and plot)

- 1529. grasps the structure of a literary text
- 1273. makes elementary observations on the structure of literary works (form 6)

- 1372. notices how the writer arranges the events in the plot of a novel or play (high school)
- 1370. has acquired a sense of how a writer handles structure and plot, of how he orders the parts of a work into a harmonious whole (high school)
- 125. registers the turning-points in a film or a television programme
- 1844. apprehends literary structures
- 335. makes observations about the composition
- 602. reflects upon the composition of a novel
- 1852. explores the composition of the text as a whole

(identifies the "point of view")

- 1474. identifies the point of view from which a given novel is told (that is, omniscient or restricted narrator, in the latter case first-person or third-person method of presentation) (senior high school)
- 1475. states how the point or view from which a given novel is told (that is, omniscient or restricted narrator, in the latter case first-person or third-person method of presentation) affects the novel's meaning (senior high school)
- 1496. identifies the point of view from which a short story is told (that is, omniscient or restricted narrator, in the latter case first-person or third person method of presentation) (senior high school)
- 1497. states what effects the author of a short story achieves by using a certain point-of-view device (that is, omniscient or restricted narrator, in the latter case first-person or third-person method of presentation) (senior high school)

(observes dialogue)

- 1276. makes observations on dialogue in literary works (form 6)

(observes narration)

- 1274. makes observations on narration in literary works (form 6)

- 1513. explains how the theme or themes of a play (that is, the primary idea or ideas) are developed by the action of the play (senior high school)
- 1507. states how the conflict in a play is made concrete and how it is resolved literally and symbolically (senior high school)

(predicts the outcome of a story)

- 1433. draws a picture illustrating the likely ending of a story where the conclusion is missing (kindergarten)
- 1443. draws conclusions identifying one of some sentences that appears most accurate as predicting what may happen next in a story from which a segment is read (grade 1)
- 1444. draws conclusions writing one sentence predicting the outcome of a story only partly read (grade 1)

(observes description, for example, of character traits)

- 1275. makes observations on description in literary works (form 6)
- 1277. makes observations on descriptive elements in literary works, e.g. portrayal, scenery, description of objects and milieu (form 5)
- 1482. states the ways in which the character traits for specific characters in a novel are revealed (senior high school)
- 1486. states how the author prepared the reader for a specific character's action in a novel (senior high school)
- 1504. states the ways in which the character traits for specific characters in a short story are revealed (senior high school)
- 1501. states how the author revealed the causes for a specific character's action in a short story (senior high school)
- 1468. describes what method was used by the author of a poem to reveal the specific identifying traits of a character in this poem (senior high school)

(identifies the means by which tone is revealed)

1480. identifies the means by which the tone in a novel (that is, the attitude contained therein toward the subject matter or audience, as, for example, formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful) is revealed (senior high school)
1493. identifies the means by which the tone in a short story (that is, the attitude contained therein toward the subject matter or audience, as, for example, formal, informal, intimate, solemn, ironic, sarcastic, humorous, or playful) is revealed (senior high school)
1461. identifies the means by which the tone (for example, formal, informal, solemn, ironic, horror-stricken, sarcastic, humorous, or playful) is revealed in a poem (senior high school)
1522. identifies the means by which the tone in a work of non-fiction (such as an essay) (that is, the attitude of the writer toward the subject matter or the audience, for example, formal, satiric, humorous, ironic) is revealed (senior high school)

(observes the importance of elements to the whole)

1478. tells how the setting (geographical, occupational, historical and personal) in a novel affects motivations, decisions, aspirations and attitudes toward life revealed by specific characters in the novel (senior high school)
1499. tells what effects the setting (geographical, occupational, historical and personal) has on a short story, e.g., how the setting affects motivations, decisions, aspirations or attitudes toward life revealed by specific characters (senior high school)
1514. explains the importance of an element of dramatic construction in a play in terms of the purpose it serves in the play as a whole (senior high school)
1515. relates the setting (that is, the physical or geographical location and the location in time in which the dramatic action occurs) to other aspects of the play, e.g. characterization or theme (senior high school)

1516. explains the importance of the setting (that is, the physical or geographical location and the location in time in which the dramatic action occurs) to the play as a whole (senior high school)
1518. explains how the development of the personality of a given character in a drama is important to the play as a whole (senior high school)

(perceives relationships in a story)

1442. classifies each phrase in a list of phrases from a story under one of two given topic headings demonstrating understanding of relationships (grade 1)
326. observes cause and effect in literature

(draws inferences from the facts of a story)

1621. states the answer to "how" and "why" questions drawing inferences from the facts of a story read (that is, when the answers are not stated in the story) (grade 1)

(observes the means of theatre)

74. comprehends the means that make drama and theatre function effectively
130. observes the for the film typical form as a means of expression in films and television programmes

(strengthens the effect of own dramatic presentation by observing rules of drama-technique)

61. discovers that the effect of a dramatic presentation is highly strengthened if elementary rules of drama-technique are observed (senior stage)
62. concentrates (in production of drama) action on the dramatically essential (senior stage)
142. enriches the descriptions in own films by changing of pictures, close-ups, rhythm of cutting, music, and other sound illustrations

(discerns the purpose of literature, unspecified)

- 1324. discerns the intention of poetry
- 1321. discerns the sense of poetry
- 904. realizes the purpose of poetry

(states the author's purpose)

- 417. expresses an opinion as to why an author has written a given book (from the third year of school and on)
- 418. expresses an opinion as to what the author has wanted to say in a given story (from the third year of school and on)
- 1746. recognizes the author's point of view
- 1531. evaluates the author's purpose, point of view, and attitudes
- 1519. states the purpose or purposes for which a given work of non-fiction (such as a satirical essay) was written (as, for example, to impart information, to change opinion, to move to action, to defend a position, or to entertain) (senior high school)
- 126. interprets the message or purpose of a film or a television programme

(grasps the ethical and ideological intention of literature)

- 1109. grasps the ethical values of literature
- 1111. experiences the ethical values of literature (also 13)
- 1272. has insight into the ideological meaning of a piece of literature (form 6)
- 1249. has a conscious understanding of the ideology of some Russian works of oral folk-art, Russian literature preceding the October Revolution, and Soviet literature

(has insight into the creative process in the author)

- 1371. has some insight into the creative process when the artist searches for the perfect form (high school)
- 1234. has a glimpse of creative writing
- 1407. identifies an author's compassion

(is aware of the beauty of the binding etc.)

747. has a sense of the beauty of artistically produced books, the binding, the print, illustrations, and the general lay-out

(states how purpose is revealed)

1520. states how the purpose for which a work of non-fiction (such as a satirical essay) was written (as, for example, to impart information, to change opinion, to move to action, to defend a position, or to entertain) is revealed (senior high school)
419. comments on the means used by the author to achieve his purpose e.g. intensification of plot, the structure of the book, characterization, language and general clarity (from the third year of school and on)

(compares traits in literature)

1450. describes one similarity between two stories (concerning facts stated in the story) (grade 2)
1453. identifies similarity between two stories (grade 2)
1224. concentrates his attention (reading books) on artistically significant comparisons (from the second school year on)
1368. compares such matters as characterization, plot, structure, setting, tone, style, and mood in literature (high school)

(compares literature with other arts)

108. compares lyric poems with other means of expression, e.g. pictorial art, music, and dance
166. relates literature, theatre and films to occurrences in the formative arts, architecture, milieu formation, sculpture, painting, drawing, graphic art, art handicraft, and industrially moulded objects (senior stage)

(compares criticism)

135. compares the opinions of different critics on films and television programmes with own experience

(applies criteria)

- 1670. develops better standards for evaluating books
- 1671. discovers sound principles of literary criticism
- 1472. applies evaluative criteria in order to evaluate a poem (senior high school)
- 313. justifies his independent evaluation of a text with the help of criteria given in the curriculum
- 1523. evaluates the effectiveness of a work of non-fiction (such as an essay), applying specified evaluative criteria (senior high school)
- 1405. recognizes the elements which constitute fine writing
- 1406. recognizes a story that is organic (held together with a basic underlying truth)
- 604. observes differences and similarities between "good literature" and "trivial literature"
- 370. distinguishes between the genuine and the vulgar in literature

(discovers weak passages)

- 933. spots a writer's shortcomings (secondary school)
- 1244. discovers weak passages in a book like superficial presentation
- 1245. discovers weak passages in a book like lack of artistic images
- 1238. judges books through distinguishing genuine emotions from facile explanations and argumentation
- 1754. identifies trite
- 237. decides when a story is not artistic
- 1559. distinguishes between literature that is plausible and convincing and that which misrepresents reality; between literature that is original and imaginative and that which depends upon formula and cliché (upper-grade period)

(discusses literature etc., unspecified)

- 39. discusses literary texts
- 1227. discusses authors read
- 105. comments on literature
- 1824. reflects critically on what is read

- 215. takes a stand on literature, in a positive or negative direction (senior stage)
- 1303. reads and discusses poetry
- 116. discusses lyric poetry
- 64. discusses a selection of scenes from world drama (senior stage)
- 1553. forms judgments of literary materials (intermediate period)
- 1842. makes literary judgments
- 432. has the ability to evaluate literature (senior stage)
- 312. gives an independent evaluation of a text
- 1826. has rational relations to good texts (has judgment)

(judges artistic qualities, unspecified)

- 1243. judges the artistic qualities of a literary work
- 1367. discusses such matters as characterization, plot, structure, setting, tone, style, and mood in literature (high school)
- 272. discusses the variety of literary forms

(judges content)

- 169. analyses the content of comics in a critical way

(evaluates the theme)

- 601. reflects upon the theme in a novel
- 1748. evaluates the validity of theme

(evaluates setting)

- 1749. evaluates the authenticity of setting

(evaluates characterization)

- 332. discusses character portrayal
- 1530. appreciates characterization in a literary text
- 1750. evaluates depth and realism of characterization
- 1240. judges the characters and actions of the heroes
- 1241. judges the author's relationship to the heroes
- 187. discusses the essential in plot and description of characters in plays seen on the stage or on television (senior stage)

(notes differences in contents comparing stories)

1437. describes the difference between city and country life comparing two stories, one about life in the city and the other of life in the country (kindergarten - grade 1)

(separates fact from fiction in stories)

1744. separates fact from fiction
 1438. distinguishes fact and fantasy in an animal story identifying those actions which are unrealistic for animals (acting like people) to perform (kindergarten - grade 1)
 1439. distinguishes fact and fantasy in a story stating things that could be true and things that could not (kindergarten - grade 1)
 1454. distinguishes in a story true facts from facts that are not true (grade 2)
 322. reflects upon whether what he has read is true
 333. discusses whether the descriptions of environment are realistic
 334. discusses whether the descriptions of nature are realistic

(notes the correspondence between reality and artistic expression)

740. develops his aesthetic sense through noting the correspondence between reality and the artistic expression in literature
 1233. considers the relationship between truth and artistic invention in literature
 739. is aesthetically pleased by the correspondence between reality and the artistic expression in literature (also 13)

(relates ideological and artistic content)

511. perceives and experiences literature as a unity of ideological and artistic content (also 22)
 1528. understands the relationships between ideas and the function of individual ideas in relation to the total context
 1310. realizes that one of the major functions of literature is to turn events into ideas (high school)
 1663. perceives relationships between life and literature

(judges the style)

1242. judges the style of a literary work

100. reflects on style in a text

(evaluates use of figurative language)

1751. evaluates the use of figurative language

(judges arrangement of structure and plot)

1747. evaluates the structure of the plot

1374. discusses the difference it would make if a particular scene came after or before another in a play or a novel (high school)

1375. discusses different kinds of ending in a play or a novel (high school)

(discusses problems in books)

1239. discusses books from contemporary literature with clear-cut problems

(discusses violence in literature)

171. discusses violence as it is presented in short stories, films, radio, television, comic books, and weeklies (also 22 and 72)

(judges subtlety in literature)

1554. appreciates subtlety in literature (upper-grade period) (also 13)

(judges illustrations)

1247. judges book illustrations

1248. judges, when presented various illustrations to a story, which of them come nearest to the author's concept

238. assesses rightly the value of the pictures which usually appear in comics and cartoon films

(discusses theatrical performances)

- 23. discusses professional theatrical performances
- 188. discusses theatre-technical qualities, as the joint effect of production, light, sound, décor, and the actors' personal means of expression, in plays seen on the stage or on television (senior stage)

(discusses artistic activities starting from a literary motif)

- 69. discusses aims, forms of expression, material, and forms of activity (in the optional subject art) starting from a literary motif (senior stage)

(relates literature to own experience)

- 1491. relates a novel to own experience by discussing any particular passage or incident which evoked strong feeling in him (senior high school)
- 1489. relates a novel to own experience by discussing why he could or could not identify with any of the characters (senior high school)
- 1488. supports own interpretation of the theme of a novel by briefly illustrating how this theme is portrayed in the novel (senior high school)
- 1490. relates a novel to own experience by stating what new ideas the author has presented, or what old ideas have been presented in a new perspective for him (senior high school)
- 416. indicates why certain passages appeal to him
- 1673. understands his reactions toward literature
- 216. realizes that manners and customs, modes of expression and actions are not authorized in that he meets them in a good book (senior stage) (also 22)
- 217. appreciates a colourful character, a drastic setting or a realistic dialogue without seeing it as a model for his own behaviour (senior stage) (also 13 and 22)
- 1612. feels that what he is reading is of importance to him (also 72)
- 341. sets what he has read in relation to his own experiences (also 72)

- 342. sets what he has read in relation to his own questions (also 72)
- 723. connects his own ideas with what he has read (also 72)
- 230. is aware that good books contain a great deal which directly affects him (senior stage) (also 72)
- 220. is aware that a good book can open the way to self-knowledge and be of personal help to people (senior stage) (also 72)
- 1821. experiences that the reading corresponds to a subjective need (also 72)
- 931. recognizes that there are books and books - that some have more to offer than others (secondary school)
- 932. recognizes that there are books and books - that some are more relevant to his own needs (secondary school) (also 72)
- 1708. knows that he has many a ready ally in solving his problems in the form of literature characters who have been successful in their encounters with similar problems (also 72)
- 1459. explains a poem on a personal level relating a question suggested by the poem to own experiences or observations (senior high school) (also 72)
- 131. relates his experiences of films and television programmes to own situation (also 72)
- 132. notices the mechanisms of identification and projection in own experiences of films and television programmes (higher form levels) (also 72)
- 133. notices the unconscious, active process of selection in own experiences of films and television programmes (higher form levels) (also 72)
- 97. recognizes himself (in description of human life) (also 72)
- 202. recognizes his own problems in literature (senior stage) (also 72)
- 201. finds in literature expression for his emotions (senior stage) (also 72)
- 228. recognizes his own situation in the characters depicted (senior stage) (also 72)
- 946. understands more clearly himself seeing that other people have experienced his own turmoils, and survived (having in fiction felt, and then distanced such experiences as death, poverty, cruelty, disease, being in love, being at war, feeling afraid) (also 72)

- 134. compares own experiences of films and television programmes with those of other people (higher form levels) (also 22 and 72)
- 1674. expresses his reactions toward literature
- 195. interprets and compares experiences in reading of or listening to literature (senior stage)
- 210. is aware that there are other ways of enjoying a book than to rush through the pages hunting for excitement and sensation (senior stage)
- 324. discusses the implications of what he has experienced in literature
- 510. interprets the works of the art of words according to his understanding and taste

6.2.3 Aesthetic goals: The emotional aspect (13)

1ST LEVEL OF GENERALITY:

- 1731. responds emotionally to literature
- 1110. experiences the aesthetic values of literature (also 12)
- 1317. appreciates literature (also 12)
- 1639. develops a sense of aesthetic appreciation (also 12)
- 252. has artistic experiences (also 12)
- 939. has a civilizing experience of contact with great literature
(secondary school) (also 12)
- 1331. has engrossing, well-formed experiences from literature (also 12)
- 1805. has the ability of literary experience (also 12)

2ND LEVEL OF GENERALITY

Headings:

enjoys reading literature, unspecified
enjoys stories, poetry etc.
enjoys worthwhile literature
loves the national literature
experiences drama
enjoys beautiful writing
enjoys rhythm
experiences pleasure through excitement
experiences pleasure through curiosity
enjoys humour, laughs
enjoys experiencing a sense of climax
enjoys discovering literature
is caught by atmosphere
enjoys the techniques of fine writing
experiences emotionally the correspondence between reality and
 artistic expression
is dissatisfied with poor literature
emotionally involves himself in what he reads, unspecified
emotionally involves himself in the characters
experiences the ethical values of literature
delights in the aesthetically valuable in a book as an object
derives satisfaction from own creative writing
experiences satisfaction at taking part in theatricals

(enjoys reading literature, unspecified)

- 1586. reads literature for pleasure
- 1390. reads literature for pleasure (high school)
- 1630. finds pleasure in books
- 1580. finds pleasure in reading for recreation
- 940. derives pleasure from literature
- 1714. associates pleasure with literature
- 2. enjoys literature
- 804. enjoys literature
- 1231. enjoys literature
- 1675. enjoys literature
- 430. enjoys reading literature (senior stage)
- 1685. enjoys reading (also 33)
- 284. finds true joy in literature
- 1351. finds delight in literature (high school)
- 1401. loves to read literature (also 14)
- 1695. has developed a love for literature (also 14)
- 1235. loves literature (also 14)

(enjoys stories, poetry etc.)

- 1570. reads poetry and stories for personal pleasure (primary period)
- 1552. enjoys various types of literary materials - poems, drama, science stories, biographies (intermediate period)
- 1548. enjoys listening to poetry and stories (primary period)
- 1345. has happy experiences in stories and poems (first school year)
- 1385. shows enjoyment of reading easy stories (early primary stage) (also 33)
- 1562. reads a simple narrative of ten pages with pleasure, if there are but few unfamiliar words (primary period)
- 1389. reads story-books for himself with genuine satisfaction (grades 2 and 3)
- 903. derives pleasure from poetry
- 1396. reads poetry for pleasure (high school)
- 1581. reads orally, especially poetry, for personal pleasure

(enjoys worthwhile literature)

- 711. enjoys poetic, that is, high level literature
- 1644. finds satisfaction in better and better books
- 935. finds pleasure in worthwhile reading (secondary school)
- 1696. feels the pure joy which a fine story brings
- 902. enjoys a good poem

(loves the national literature)

- 606. has a natural love for the national literature (also 14)
- 1261. loves the great Russian literature (also 14)

(experiences drama)

- 20. has experience in reading drama (also 12)
- 22. experiences dramatic literature and dramatic presentation (also 12)

(enjoys beautiful writing)

- 1711. enjoys beautiful writing
- 1698. appreciates the beauty of the language
- 1220. experiences the beauties of verbal images, of creative language
(first school years)
- 425. experiences the beauty of the language (also 12)
- 351. experiences beauty in the reading of literature (senior stage)
(also 12)
- 1811. experiences joy from the beauty of a lively sound of words

(enjoys rhythm)

- 1397. enjoys rhythm (high school)
- 901. revels in the rhythms and the sounds of words (also 33)

(experiences pleasure through excitement)

- 34. is caught by excitement experiencing a text
- 732. experiences strong feelings of pleasure through expectation and
excitement awakened through reading

(experiences pleasure through curiosity)

731. experiences strong feelings of pleasure through curiosity
awakened through reading

(enjoys humour, laughs)

35. is caught by humour experiencing a text
1712. laughs reading literature

(enjoys experiencing a sense of climax)

733. experiences strong feelings of pleasure through experiencing
a sense of climax awakened through reading

(enjoys discovering literature)

309. enjoys discovering literature (also 14)
287. enjoys making expeditions, discoveries and progress on his own
discovering reality with the help of literature (also 14)

(is caught by atmosphere)

36. is caught by atmosphere experiencing a text
211. enjoys seeing and listening while reading, experiencing an
atmosphere, a setting, a face (senior stage) (also 12)
217. appreciates a colourful character, a drastic setting or a
realistic dialogue without seeing it as a model for his own
behaviour (senior stage) (also 12, 22)

(enjoys the techniques of fine writing)

1408. enjoys knowing and being able to identify some of the techniques
of fine writing
504. admires the mastery of creators
1554. appreciates subtlety in literature (upper-grade period) (also 12)

(experiences emotionally the correspondence between reality and artistic
expression)

739. is aesthetically pleased by the correspondence between reality
and the artistic expression in literature (also 12)

(is dissatisfied with poor literature)

- 930. is dissatisfied with what the teacher considers to be poor reading material (secondary school)
- 236. is deeply dissatisfied with stories which are made out to be fairy-tales but which in fact contain all too many trivially realistic elements

(emotionally involves himself in what he reads, unspecified)

- 208. reads with personal involvement (senior stage)
- 725. emotionally involves himself in what he reads
- 728. is moved by the conditions and events presented in a book
- 729. is transported by the conditions and events presented in a book
- 730. is repulsed by the conditions and events presented in a book

(emotionally involves himself in the characters)

- 727. is happy along with the characters in a book
- 726. suffers with the characters in a book
- 229. is swept along by the problems of the characters depicted, because in some way it concerns himself (senior stage) (also 73)

(experiences the ethical values of literature)

- 1111. experiences the ethical values of literature (also 12)

(delights in the aesthetically valuable in a book as an object)

- 748. delights in the aesthetically valuable in a book as an object, the binding, the print, illustrations, and the general lay-out

(derives satisfaction from own creative writing)

- 1301. derives satisfaction from his own writing of poetry
- 1302. derives satisfaction from the tapping of his creative resources in writing poetry
- 1549. enjoys expressing himself through rhythm and through all the artistic media (primary period)

(experiences satisfaction at taking part in theatricals)

66. experiences satisfaction at taking part in theatricals before
an audience (senior stage)

6.2.4 Aesthetic goals: The conative aspect (14)

Headings:

is interested in literature, unspecified
 is interested in instructive reading
 is interested in free reading
 is interested in adventure stories
 is interested in the national literature
 is interested in the literature of a certain author
 is interested in worthwhile literature
 desires to understand literature
 is interested in the form of literature
 reads on his own
 reads on his own children's literature in other languages
 wants to read literature that has interested his comrades
 is alert toward different types of voluntary reading
 is absorbed in literary texts
 discovers literature
 likes to recite and retell
 takes pain with own style
 takes the initiative to dramatic activity
 experiences exertion in taking part in theatricals

(is interested in literature, unspecified)

- 32. is interested in reading (also 34)
- 1690. is interested in reading (also 34)
- 1218. is interested in reading books (first year in school) (also 34)
- 279. shows a desire for reading (also 34)
- 1130. wants to read (also 34)
- 1822. has a general motivation for reading (also 34)
- 1683. has broadening interests in reading
- 18. is interested in reading literature
- 25. is interested in reading literature
- 803. shows a desire for reading literature
- 15. is interested in literature
- 40. is interested in literature
- 1346. is interested in literature
- 257. has a genuine interest in reading literature
- 431. is willing to read literature (even if what is read is inferior)
(senior stage)
- 1235. loves literature (also 13)
- 1401. loves to read literature (also 13)
- 1695. has developed a love for literature (also 13)
- 1214. is interested in art

(is interested in instructive reading)

- 288. takes an interest in instructive reading (senior stage)

(is interested in free reading)

- 177. is interested in free reading (middle stage) (also 34)

(is interested in adventure stories)

- 1551. is interested in adventure stories (intermediate period)

(is interested in the national literature)

- 612. is interested in main works of literature in his own country
- 606. has a natural love for the national literature (also 13)

(is interested in the literature of a certain author)

120. is interested in reading literature by a certain author

(is interested in worthwhile literature)

1583. shows increased appetite and taste for what is good in literature

1702. reads more and better books

33. is interested in reading more demanding literature

199. takes interest in worthwhile literature (senior stage)

206. takes an interest in genuine literature (senior stage)

1261. loves the great Russian literature (also 13)

291. is interested in genuine literature

505. strives for respect, protection and increase of beauty in creative work

(desires to understand literature)

1318. desires to understand literature

1319. desires to appreciate literature

(is interested in the form of literature)

1369. is interested in the form of literary works (high school)

(reads on his own)

218. reads on his own (senior stage) (also 34)

1691. reads on his own accord (also 34)

47. chooses literature to read at his own option

17. chooses in book collections such books that he wants to read

1387. reads as many as ten or fifteen easy story-books in addition to regular reading in planned lessons (early primary stage) (also 34)

1823. is self-determining in regard to reading matter

(reads on his own children's literature in other languages)

151. reads on his own initiative literature for children and youth in the other Scandinavian languages

(wants to read literature that has interested his comrades)

1229. wants to read for himself the poems or books that have interested his comrades (from the second school year on)

(is alert toward different types of voluntary reading)

1572. is alert toward different types of voluntary reading

(is absorbed in literary texts)

28. is absorbed in literary texts

37. is absorbed in a literary text

(discovers literature)

308. seeks his way forward in literature

347. discovers for himself texts of a high literary standard

309. enjoys discovering literature (also 13)

287. enjoys making expeditions, discoveries and progress on his own discovering reality with the help of literature (also 13)

(likes to recite and retell)

1567. likes to recite poems (primary period)

1568. likes to retell favourite stories (primary period)

(takes pain with own style)

1816. takes pain with his own style (also 34)

(takes the initiative to dramatic activity)

70. takes the initiative to dramatic activity

71. chooses themes and materials for dramatic activity

(experiences exertion in taking part in theatricals)

67. experiences exertion in taking part in theatricals before an audience (senior stage)

6.2.5 Aesthetic goals: The creative aspect (15)

Headings:

forms conceptions in the imagination
creates literature, unspecified
writes stories
writes poetry
creates drama
produces films
finds sounds adhering to the contents of literature
gives a pictorial expression to own experience from literature
puts together a dramatic collage
expresses literary contents joining script and picture
utilizes literature as a source for further creative behaviour

(forms conceptions in the imagination)

- 38. forms thoughts about people and motifs in a literary text
- 96. experiences fictional literature in the imagination
- 189. forms conceptions in ^{the} imagination of people and environments in a play (senior stage)
- 278. cultivates his imagination while at play with the curious figures of the fairy tale

(creates literature, unspecified)

- 1421. writes creatively
- 1647. writes for himself
- 742. produces written presentations of his own
- 509. embodies by way of artistic expression in words the things he sees
- 508. expresses his inner feelings and attitude to the world through a creative work of words

(writes stories)

- 144. writes free narratives with material from the imagination as well as from reality
- 1432. writes a fanciful story of more than one paragraph (kindergarten - grade 3)
- 1423. creates his own story based upon a certain theme in literature
- 1422. writes further adventures of a particular storybook character
- 1845. imitates certain kinds of literature without being conscious of it, for example, writes a fairy tale

(writes poetry)

- 1384. tries to make rhymes (early primary stage) (also 35)
- 44. writes lyric poetry on his own
- 118. writes lyric poetry, finding new forms of expression to own thought and experience
- 167. interprets films and stills produced by pupils in a lyric way (senior stage)

(creates drama)

- 743. produces dramatic presentations of his own
- 159. dramatizes and performs in English everyday situations and read texts (also 35)
- 21. creates drama, mainly in an improvised way
- 184. expresses a personal experience of narratives, poems, parts of novels through a sketchy dramatization (senior stage)
- 168. interprets films and stills produced by pupils in a dramatic way (senior stage)
- 65. expresses his experience of some scenes from world drama through dramatic creation (senior stage)
- 145. as preparation for free dramatization makes notes concerning the main theme of the plot, cast, décor, and outline of dialogue
- 13. gives a dramatic form to the sex role question

(produces films)

- 139. produces short films (higher form levels)
- 140. finds ideas in films, television programmes and literature for own production of films (higher form levels)
- 146. gives shape to scenes, plays and film scripts as forms of free dramatization (middle and senior stage)

(finds sounds adhering to the contents of literature)

- 162. produces and finds concrete, instrumental, and vocal sounds adhering to the contents of lyric poetry and prose

(gives a pictorial expression to own experience from literature)

- 54. gives a pictorial expression to own experiences from drama, film, tales, and stories
- 58. illustrates stories, tales, and songs from imagination through drawing, painting, modelling, and other creative manual work (junior stage)
- 164. draws pictures of a narrative and romancing type with the help of ideas from free reading, radio, film, and television (middle stage)

- 172. designs a sketch of a textile figure ("unknown animal" belonging to children's literature) (forms 3 and 4)
- 258. illustrates, through some work of application, a fairy-tale read by the teacher (form 3)
- 1410. visualizes or draws metaphors and similes found in literature (also 12)

(puts together a dramatic collage)

- 75. puts together a dramatic collage (using, for example, parts of plays and belles lettres) in order to illustrate a theme or a problem

(expresses literary contents joining script and picture)

- 165. expresses literary contents through free compositions joining script and picture (senior stage)
- 197. expresses in an unpretentious form thoughts and feelings in words/pictures (senior stage)
- 52. tells own tales and stories, interpreting own drawings
- 138. reproduces stories or own experiences in drawings and photographs containing words and possibly sound illustrations (junior and middle stages)

(utilizes literature as a source for further creative behaviour)

- 1727. utilizes literature as a source for further creative endeavor (writes an original poem, paints, does sculpturing, dances, dramatizes stories, sings, etc.)
- 88. retells and illustrates an eventful story, a fairy tale or other literary material in verse or prose, for example, through dramatization, singing and playing
- 72. plays at situations and environments starting from... fairy tales, myths and stories, lyric poetry, films, comics, television and radio programmes

6.2.6 Aesthetic goals: The functional aspect (16)

Headings:

is in the habit of reading literature, unspecified
is in the habit of reading literature, quantitatively defined
is in the habit of reading literature, qualitatively defined
is in the habit of reading literature from neighbouring countries
is familiar with the opportunities that reading gives
forms own literary standards
has an independent attitude to mass media
chooses independently the reading matter
follows the development of literature
regards the author as a good friend
experiences literature as something valuable to the development
 of his personality and/or his participation in social problems
takes part in literary activities

(is in the habit of reading literature, unspecified)

- 1715. has a book-reading habit
- 205. has good reading habits (senior stage)
- 1219. is in the habit of reading (first year in school) (also 36)
- 1807. handles books in a habitual way
- 1843. consumes literature
- 345. wishes to continue reading (in his spare time)
- 348. wishes to continue reading in his spare time
- 46. is an active reader of literature in leisure time, during and after school-days
- 1353. remains a reader of literature throughout his life (high school)
- 1557. reads fiction and nonfiction voluntarily (intermediate period)
- 1569. reads voluntarily magazines and newspapers and books designed for children (primary period)
- 1576. voluntarily reads magazines and newspapers designed for young children
- 256. reads literature actively
- 1705. has a meaningful, literature-centered reading practice

(is in the habit of reading literature, quantitatively defined)

- 422. reads on the average 30-60 books for children or young people per year
- 423. reads a book (for children or young people) every week - not necessarily a thick one

(is in the habit of reading literature, qualitatively defined)

- 253. acquaints himself with "great literature"
- 414. approaches books that are developing taste
- 265. reads such literature as offers more than adventure and excitement, i.e. has good reading habits (middle and senior stages)
- 314. puts greater demands on the literature he reads
- 1817. does not remain satisfied with bad literature
- 433. reads advanced literature ("Dichtung") intended for adults (senior stage)
- 709. deals independently with the most exacting and comprehensive poems

(is in the habit of reading literature from neighbouring countries)

1113. reads literature from the Scandinavian neighbouring countries

(is familiar with the opportunities that reading gives)

344. is familiar with the opportunities that reading gives

350. believes in and backs his own rising ability to participate
in what literature has to offer

1804. experiences his reading matter as more than mere entertainment

1391. reads literature for information of a kind not available in an
encyclopedia (high school)

(forms own literary standards)

905. forms own literary standards

315. relates independently the literature he reads to his own
critical faculty and is thereby independent of norms for what
is "high", "low", "good" or "bad" literature

1654. has a set of standards and values regarding creative writing

1540. has standards of choice regarding literature

713. has a basis for evaluating literature

1347. has discriminating reading habits

1812. has standards for judging inferior literature

934. knows when a writer is cheating (secondary school)

1320. makes critical verdicts about new literature in keeping with
some value system

749. chooses from the abundance of available literary products and
assimilates what is valuable and sound in keeping with his
experience, independent thought and powers of evaluation

1676. establishes life-time habits of forming good judgments about
books

1827. connects experience with distanced criticism

1828. connects experience with the conditions of form

1376. has a sense of the importance of form in all good writing as
an inseparable part of the meaning of the piece of literature
(high school)

(has an independent attitude to mass media)

- 136. has an independent attitude in choosing films and television programmes
- 137. has an independent attitude to the films and television programmes that he sees
- 1547. evaluates radio and television shows critically (intermediate period)
- 170. is in the habit of analysing comics in a critical way

(chooses independently the reading matter)

- 1803. is able to choose his reading matter
- 1808. chooses his reading matter in a meaningful and independent way
- 741. selects literature according to aesthetic preference

(follows the development of literature)

- 51. follows the development of forms of expression in, for example, literature, theatre, and film
- 307. pursues an independent study of literature after school

(regards the author as a good friend)

- 1230. regards the author as a good friend, with whom he can talk about his problems and who always knows an answer and offers advice (form 3) (also 76)
- 310. engages himself in an author's world of ideas and preserves him as a lifetime love

(experiences literature as something valuable to the development of his personality and/or his participation in social problems)

- 1660. projects himself in the writings of others so that he receives help with his own problems (also 76)
- 714. judiciously selects items from the literature applying in a significant way that which is useful and valuable to the development of his personality and his participation in social progress (also 76 and 106)

- 1579. has continuing interest in reading books and periodicals that bear upon present-day personal and social problems and experiences (also 26 and 76)
- 1582. enjoys literature, intellectually and aesthetically, as a means of personal enrichment and social understanding (also 26 and 76)
- 302. gathers through fiction ideas and material for thought for his spiritual development (also 76)

(takes part in literary activities)

- 1584. assumes an active role in current literary activities
- 8. takes a stand and participates actively in questions concerning aesthetic qualities in literature
- 50. takes part in the cultural life that is supplied by books, newspapers, journals, theatre, radio, film, and television
- 421. visits the public library to get books (for children or young people) to read
- 104. takes part in group reading or book-clubs
- 3. takes part in club activity devoting its time to e.g. reading and assists, for example, in a literary evening
- 106. takes part in literary programmes at school assemblies and at parent-teacher meetings
- 1578. co-operates in the production of a room or school newspaper or magazine (also 26)

6.3 Ethical-social goals

6.3.1 Ethical-social goals: The reproductional aspect (21)

Headings:

gives an account of the realities of social life

gives an account of human behaviour

gives an account of loyalty and other positive human traits

gives an account of violence and other negative human traits

(gives an account of the realities of social life)

- 1001. gives an account of the realities of social life
- 355. has knowledge of life in its opulence and misery (senior stage)
- 1356. describes the basic human situations: man's suffering of injustice, his struggle for power, his conflict with his fellows, his rebellion against the laws of God and man (high school) (also 71)

(gives an account of human behaviour)

- 357. has knowledge of man and what goes on inside him (senior stage) (also 71)
- 294. has knowledge of man and his inner world (also 71)
- 1624. has knowledge of how people act within themselves (also 71)
- 1623. has knowledge of how people act toward each other (also 71)
- 311. gives an account of what can lie behind the patterns of behaviour of his environment, above all playmates' and schoolfriends' way of being (senior stage) (also 71)
- 923. gives an account of human motives (secondary school) (also 71)
- 234. is acquainted with man's inherent scope for transformation (also 71)

(gives an account of loyalty and other positive human traits)

- 919. gives an account of loyalty (secondary school) (also 71)
- 920. gives an account of charity (secondary school) (also 71)
- 921. gives an account of integrity (secondary school) (also 71)
- 922. gives an account of sympathy (secondary school) (also 71)

(gives an account of violence and other negative human traits)

- 1621. has knowledge of violence (also 71)
- 1622. has knowledge of cowardice (also 71)
- 1616. describes the aggressive and negative traits of human beings (also 71)

6.3.2 Ethical-social goals: The higher cognitive aspect (22)

Headings:

has a deepened understanding of human behaviour
has a deepened understanding of human traits
understands more clearly other people
has insights into the values of other people
understands the problems of adolescence
understands adult life
understands people in foreign culture groups
notices relations between individuals and groups
discovers the similarity between himself and others
compares own experiences with those of other people
is aware of the particularity of the self
is aware of his relations with other people
has insight into human dilemmas
finds his way in the sphere of moral concepts and ideals
distinguishes between right and wrong
discusses ethical and social problems
understands the qualities that make for democratic living

(has a deepened understanding of human behaviour)

- 1699. has a deepened understanding of human behaviour (also 72)
- 354. has a deepened knowledge of human nature (senior stage) (also 72)
- 1661. understands human nature (also 72)
- 80. has conscious knowledge of human nature (senior stage) (also 72)
- 1593. understands human motives and circumstances (also 72)
- 1502. has an understanding of motivation in general (senior high school) (also 72)
- 1311. is aware of the complexity of human personality (high school) (also 72)
- 924. understands better why men behave as they do (secondary school) (also 72)
- 271. understands himself and the human condition (also 72)
- 212. thinks about people he meets in literature (senior stage) (also 72)
- 603. reflects upon the characters and descriptions of environment in a novel (also 12 and 72)
- 231. knows how the dramatis personae of the fairy-tale really are - deepest down (also 12 and 72)

(has a deepened understanding of human traits)

- 407. understands what love is (also 72)
- 408. understands what friendship is (also 72)
- 409. understands what sacrifice is (also 72)
- 410. understands what fidelity is (also 72)
- 1337. understands loyalty (also 72)
- 1312. reflects on the factors of greatest moment in the human drama, for example, courage (high school) (also 72)
- 171. discusses violence as it is presented in short stories, films, radio, television, comic books, and weeklies (also 12 and 72)
- 1625. is conscious of that kindness engenders love (also 72)

(understands more clearly other people)

- 947. understands more clearly other people (having in fiction felt, and then distanced such experiences as death, poverty, cruelty, disease, being in love, being at war, feeling afraid)
- 949. understands more clearly human beings and their environment (having in literature felt for example what it is like to be a coloured man in a "white supremacy" area, or a childless woman, or to encounter the death of someone very close)
- 1598. understands others
- 1599. has social insight
- 1126. understands the thoughts of other people
- 1127. understands the feelings of other people
- 1116. understands the life and work, thoughts and feelings of other people

(has insights into the values of other people)

- 1668. has developed insights into the values of other people

(understands the problems of adolescence)

- 1115. understands the problems of adolescence (also 72, 82 and 102)

(understands adult life)

- 926. gains an imaginative foretaste of adult life and its problems (secondary school) (also 72)
- 174. discusses traditional roles ascribed to parents (senior stage) (also 72)
- 317. compares ways of thinking, conditions and habits of the three generations he can survey (his own, his parents' and his grandparents') (senior stage) (also 102)

(understands people in foreign culture groups)

- 1631. has a deeper understanding of people and conditions of life very different from his own
- 1682. understands the culture pattern (institutions, occupations, houses, tools and all aspects of material culture; current issues and problems; minority and foreign culture groups (also 102)

- 1720. appreciates and understands other people at home and abroad
- 368. understands that love, sorrow, hunger and happiness are common human experiences, regardless of country, race or colour of skin (also 72)

(notices relations between individuals and groups)

- 81. notices relations between individuals and groups (senior stage)
- 1739. has insight into man's relationship with other men
- 927. experiences the complexity of human relationships (secondary school)

(discovers the similarity between himself and others)

- 1626. discovers that others have emotions similar to his own (also 72)
- 929. discovers that there do exist people very, very like himself (secondary school) (also 72)
- 1723. sees the similarities between his own experiences and those of children elsewhere (also 72)
- 1709. realizes that his present struggles in life are no different than those encountered by other boys and girls in and out of literature (also 72)
- 1662. understands that his problems are not unique (also 72)
- 1366. sees the common human needs, joys, and sorrows which unite the human family (high school) (also 72 and 102)

(compares own experiences with those of other people)

- 134. compares own experiences of films and television programmes with those of other people (higher form levels) (also 12 and 72)

(is aware of the particularity of the self)

- 1314. is aware of the particularity of selves (high school) (also 72)
- 1315. is aware of the high authority of the self in its quarrel with its society and its culture (high school) (also 72)

(is aware of his relations with other people)

- 907. has a knowledge about his relationships with other people (also 72)
- 361. understands that one is sometimes forced to revalue both people and work (also 72)

(has insight into human dilemmas)

- 1361. has insight into the human dilemmas resulting from complex social and economic issues (high school) (also 72)
- 1358. experiences the serious social problems as invested with human significance (high school)
- 298. grasps how man, with a steadily increased tempo, gets rid of enormous resources vital for the future generations in the form of water, soil, plants and animals (also 82)

(finds his way in the sphere of moral concepts and ideals)

- 1207. finds his way in the sphere of moral concepts and ideas
- 1665. is aware of a greater range of human values
- 1536. has insight into the whole range of man's ideals
- 1700. has a deepened understanding of ideals
- 511. perceives and experiences literature as a unity of ideological and artistic content (also 12)
- 1359. defines his own social values (high school)
- 1585. relates his own ethical standards and personal goals through the reading of biography and other appropriate literature (also 72)
- 216. realizes that manners and customs, modes of expression and actions are not authorized in that he meets them in a good book (senior stage) (also 12)
- 217. appreciates a colourful character, a drastic setting or a realistic dialogue without seeing it as a model for his own behaviour (senior stage) (also 12 and 13)

(distinguishes between right and wrong)

- 232. has a feeling for what is right and wrong
- 263. distinguishes between good and evil
- 233. experiences "the evil of the world" in the form of fairy-tales before he enters it in reality (also 23, 72 and 73)
- 1211. (dealing with ethical problems) strips unworthy examples of ideals of their glory

(discusses ethical and social problems)

- 41. discusses everyday ethical and social problems

(understands the qualities that make for democratic living)

- 1341. understands the qualities that make for democratic living
- 1677. understands that respect for, and belief in the optimum development of, the individual, is a quality that make for democratic living
- 1678. understands that cooperativeness and interdependence of group living, is a quality that make for democratic living
- 1679. understands that use of initiative and creative imagination in the solution of problems, is a quality that make for democratic living

6.3.3 Ethical-social goals: The emotional aspect (23)

Headings:

feels community with others

exercises compassion and sympathy

experiences responsibility for other people

experiences evil emotionally

is moved by the noble character

(feels community with others)

- 359. feels communion with others
- 249. has a deeper sense of community with others
- 616. feels affinity for others (senior stage)
- 367. identifies with other people all over the world
- 1365. feels empathy learning about foreign peoples and their cultures (high school) (also 103)
- 43. feels allied to people belonging to other races, cultures, and environments
- 703. feels comradeship towards other sportsmen
- 506. enjoys being together in a unified creating collective body
- 507. loves people sincerely (also 24)
- 1646. loves the beautiful in human nature (also 24)

(exercises compassion and sympathy)

- 1588. exercises genuine compassion
- 1414. experiences the hurts of prejudice
- 1362. shares the feelings experienced by those who have been rejected because of prejudice against their colour, religion, or nationality (high school)
- 261. shows sympathy
- 1658. experiences through empathy sadness, love, joy, disgust, hatred, sympathy
- 928. increases and extends his sympathy by participating imaginatively in the fortunes of others (secondary school)

(experiences responsibility for other people)

- 42. experiences responsibility for other people

(experiences evil emotionally)

- 233. experiences "the evil of the world" in the form of fairy-tales before he enters it in reality (also 22, 72 and 73)

(is moved by the noble character)

- 502. is moved by the noble intentions of the positive character (hero) in works of literature
- 260. identifies with the one who acts rightly (in the fairy-tale) (also 73)
- 501. lives with the moral thoughts and aspirations of the positive character (hero) in works of literature, participates in his actions and deeds (also 24)

6.3.4 Ethical-social goals: The conative aspect (24)

Headings:

is interested in learning about people

loves other people

chooses a true ideal

rejects the breach of the moral norms

tries to come to terms with his environment

desires to convey his literary impressions to others

(is interested in learning about people)

1348. is interested in learning about people (also 104)
1577. is interested in reading as a source of information on human
behaviour (also 74)

(loves other people)

507. loves people sincerely (also 23)
1646. loves the beautiful in human nature (also 23)

(chooses a true ideal)

1210. chooses a true ideal for himself in his dealings with ethical
problems
501. lives with the moral thoughts and aspirations of the positive
character (hero) in works of literature, participates in his
actions and deeds (also 23)

(rejects the breach of the moral norms)

503. rejects the breach of the moral norms by negative characters in
works of literature
1217. does not tolerate any idler and dawdler (also 114)

(tries to come to terms with his environment)

1313. tests and tries the depths of his own courage in coming to
terms with himself, his environment, his fellows, his universe,
his god (high school) (also 74)

(desires to convey his literary impressions to others)

1228. desires to convey the impressions he has received from a
book to others (from the second school year on)

6.3.5 Ethical-social goals: The functional aspect (26)

Headings:

has ethical standards
behaves morally
is tolerant
tolerates other people's literary values
respects others
is generous
is humanitarian
copes with the negative traits of others
preserves the power to enter into another personality
makes use of literature as a means of social understanding
relates to teacher on a basis of mutual confidence
co-operates with others in school
is socially adjusted
participates in the creation of a more humane society

(has ethical standards)

- 1236. has formed ethical values
- 1724. has developed a sense of high ethical standards
- 1209. overcomes erroneous opinions and false ideas in the question of ethical problems
- 1257. accepts Communist morals

(behaves morally)

- 1107. behaves in accordance with the demands of morality
- 1208. is morally conscious
- 1206. observes the rules of life in the Communist society
- 264. resists the temptations surrounding him

(is tolerant)

- 363. is tolerant
- 251. is tolerant and broad-minded
- 942. is more understanding, more tolerant, and more decent
- 128. has less rigid views on the behaviours and responses of people and of their relations to other people
- 916. reconciles himself to the inconsistencies of others

(tolerates other people's literary values)

- 316. tolerates other people's values as to what is "high", "low", "good" or "bad" literature

(respects others)

- 1632. respects other ways of living than his own
- 1633. respects other modes of thinking than his own
- 1128. respects and tolerates the thoughts of other people
- 1129. respects and tolerates the feelings of other people
- 908. understands that others may have a point of view which is as valid as his and should be respected

(is generous)

362. is generous

(is humanitarian)

428. is humanitarian (social)

(copes with the negative traits of others)

1617. copes with the aggressive and negative traits of human beings
(also 76)

1629. does not seek revenge despite disappointment and anger (also 76)

(preserves the power to enter into another personality)

917. preserves and nurtures the power to enter into another
personality and situation

1355. sees into the heart and mind of man: man's innermost thoughts,
feelings, and dreams, the loneliness, the beauty, the courage
and pain of the human condition (high school) (also 76)

(makes use of literature as a means of social understanding)

1579. has continuing interest in reading books and periodicals that
bear upon present-day personal and social problems and experiences
(also 16 and 76)

1582. enjoys literature, intellectually and aesthetically, as a means
of personal enrichment and social understanding (also 16 and 76)

(relates to teacher on a basis of mutual confidence)

424. relates to the teacher on a basis of mutual confidence (based
on shared reading experiences)

(co-operates with others in school)

1578. co-operates in the production of a room or school newspaper
or magazine (also 16)

107. bridges class and age gaps within own school (through literature
programmes at school assemblies)

(is socially adjusted)

1687. has increased social adjustment

1216. gives his whole strength to society (also 116)

(participates in the creation of a more humane society)

737. participates in the humanist spirit in the creation of a new
and better, humane society (also 106)

6.4 Language-oriented goals

6.4.1 Language-oriented goals: The reproductional aspect (31)

Headings:

has an increased vocabulary

uses the right spelling

(has an increased vocabulary)

276. has an increased vocabulary

303. has an increased vocabulary

225. has a broadened vocabulary (senior stage)

(uses the right spelling)

705. uses the right spelling

6.4.2 Language-oriented goals: The higher cognitive aspect (32)

Headings:

reads correctly

reads with increasing sensitivity

penetrates the text

makes linguistic observations

comprehends what is read

defines words

discriminates word sounds

produces linguistically from literary patterns

is familiar with foreign languages

expresses himself in speech and writing

is aware of the influence of language

(reads correctly)

- 1427. reads a poem aloud enough for all the class to hear
(grades 1-3)
- 1428. reads a poem aloud in a non-sing-song manner (grades 1-3)
- 1429. reads a poem aloud interpreting the punctuation correctly in
each of the lines (grades 1-3)
- 1430. reads a poem aloud using proper phrasing (grades 1-3)
- 1431. reads a poem aloud without hesitation (grades 1-3)

(reads with increasing sensitivity)

- 938. reads with increasing sensitivity (secondary school)
- 1818. reads freely articulating externally and internally

(penetrates the text)

- 330. penetrates the text
- 101. interprets the meaning of a text
- 331. understands the text
- 1849. observes shades of meaning of the language
- 1851. explores sentence constructions
- 1730. interprets figurative language (of a story) (also 12)
- 1560. distinguishes between literal and metaphorical language
(upper-grade period)

(makes linguistic observations)

- 93. makes linguistic observations in reading texts
- 1846. makes linguistic distinctions
- 1847. makes syntactic distinctions

(comprehends what is read)

- 1819. comprehends optimally what is read
- 1561. reads a simple narrative of ten pages with comprehension, if
there are but few unfamiliar words (primary period)
- 153. grasps the broad outline of the contents of English texts
- 708. states the essence of a sentence

(defines words)

- 29. defines words
- 1440. identifies words that rhyme in a simple poem (grade 1)
- 1447. selects from a list of words the word completing the rhyme in a couplet (with incomplete last line) (grade 2)

(discriminates word sounds)

- 1382. discriminates word sounds (having fun with poetry and rhymes) (early primary stage)

(produces linguistically from literary patterns)

- 224. produces linguistically from literary patterns (senior stage)
- 706. uses - in speech - words, expressions and formulations which he has found in books
- 707. uses - in writing - words, expressions and formulations which he has found in books
- 92. presents read texts in a dramatic way (in dialogue form)

(is familiar with foreign languages)

- 53. recognizes Finnish, Faroese, and Icelandic texts
- 147. experiences the encounter with the Danish and Norwegian languages as natural and pleasurable (through Danish and Norwegian picture books) (junior stage) (also 33)

(expresses himself in speech and writing)

- 31. expresses himself in speech and writing
- 1254. expresses his thoughts orally
- 1255. expresses his thoughts in writing
- 1650. expresses himself with the help of a colourful vocabulary
- 1648. expresses himself in a skilful way
- 1815. has skill of expression
- 281. has a developed ability of expression
- 305. has the ability to use the language as a means of expression
- 1726. finds the words with which to express his own thoughts and ideals

- 943. communicates his feelings in the right words
- 143. accounts for own impressions of films and television programmes
in speech and writing
- 90. retells read texts
- 91. makes a short speech
- 89. chats and discusses
- 936. knows how to handle words (secondary school)

(is aware of the influence of language)

- 275. notices the ways by which language affects his response to
events

6.4.3 Language-oriented goals: The emotional aspect (33)

Headings:

enjoys reading

experiences feelings of different kinds reading foreign texts

enjoys reading foreign texts

experiences profit and encouragement reading foreign texts

loves the language

(enjoys reading)

- 1685. enjoys reading (also 13)
- 1385. shows enjoyment of reading easy stories (early primary stage)
(also 13)
- 1820. experiences successful reading and therefore pleasure
from reading
- 901. revels in the rhythms and the sounds of words (also 13)

(experiences feelings of different kinds reading foreign texts)

- 157. experiences feelings of different kinds reading texts in
English

(enjoys reading foreign texts)

- 147. experiences the encounter with the Danish and Norwegian
languages as natural and pleasurable (through Danish and
Norwegian picture books) (junior stage) (also 32)

(experiences profit and encouragement reading foreign texts)

- 158. feels having profited by reading texts in English
- 148. feels encouraged in being able to understand Danish and
Norwegian without difficulty (through reading already familiar
tales in these languages)

(loves the language)

- 605. has a natural love for the language (also 34)
- 1260. loves his native tongue (also 34)

6.4.4 Language-oriented goals: The conative aspect (34)

Headings:

is interested in reading
wants to read foreign texts by himself
tries to understand texts
loves the language
desires to talk
takes pains with his own style

(is interested in reading)

- 32. is interested in reading (also 14)
- 1690. is interested in reading (also 14)
- 279. shows a desire for reading (also 14)
- 1130. wants to read (also 14)
- 1822. has a general motivation for reading (also 14)
- 1218. is interested in reading books (first year in school) (also 14)
- 177. is interested in free reading (middle stage) (also 14)
- 1691. reads on his own accord (also 14)
- 218. reads on his own (senior stage) (also 14)
- 1387. reads as many as ten or fifteen easy story-books in addition to regular reading in planned lessons (early primary stage) (also 14)

(wants to read foreign texts by himself)

- 154. wants to read English texts by himself
- 156. chooses texts for extensive reading in English

(tries to understand texts)

- 102. tries to understand and interpret texts

(loves the language)

- 605. has a natural love for the language (also 33)
- 1260. loves his native tongue (also 33)

(desires to talk)

- 1381. desires to talk (having fun with poetry and rhymes) (early primary stage)

(takes pains with his own style)

- 1816. takes pains with his own style (also 14)

6.4.5 Language-oriented goals: The creative aspect (35)

Headings:

makes rhymes

dramatizes in a foreign language

(makes rhymes)

1384. tries to make rhymes (early primary stage) (also 15)

(dramatizes in a foreign language)

159. dramatizes and performs in English everyday situations and read texts (also 15)

6.4.6 Language-oriented goals: The functional aspect (36)

Headings:

is in the habit of reading
has a large enough vocabulary
looks on foreign texts as natural means for a widened orientation
is discreet in the use of words
is not handled by words
has developed ability to use own language

(is in the habit of reading)

1219. is in the habit of reading (first year in school) (also 16)

(has a large enough vocabulary)

415. acquires a large enough vocabulary to become a reader in the
real sense of the word

1253. has an enriched language

(looks on foreign texts as natural means for a widened orientation)

149. disregards the linguistic difficulties and looks on Danish and
Norwegian texts as natural means for a widened orientation and
experience

(is discreet in the use of words)

1653. is discreet in the use of words

(is not handled by words)

937. knows how not to be handled by words (secondary school)

(has developed ability to use own language)

274. has developed ability to use own language

6.5 Logic-oriented goals

6.5.1 Logic-oriented goals: The higher cognitive aspect (42)

Headings:

explores concepts

defines in a skilful way

makes logical distinctions

recognizes relationships

(explores concepts)

1850. explores concepts

(defines in a skilful way)

1649. defines in a skilful way

(makes logical distinctions)

1848. makes logical distinctions

(recognizes relationships)

1525. recognizes simple relationships

1737. perceives relationships

1003. recognizes causal relations and interactions

1594. understands causes and effects

6.5.2 Logic-oriented goals: The functional aspect (46)

Heading:

is in the habit of logical reasoning

(is in the habit of logical reasoning)

1002. is in the habit of logical reasoning

273. is critical and analytical

1106. thinks more clearly

6.6 Manual goals

6.6.1 Manual goals: The higher cognitive aspect (52)

Heading:

knits, crochets and assembles a textile figure

(knits, crochets and assembles a textile figure)

173. produces a textile figure ("unknown animal" belonging to children's literature) through knitting, crocheting, and assembling (forms 3 and 4)

6.7 Goals of mental hygiene

6.7.1 Goals of mental hygiene: The reproductional aspect (71)

Headings:

describes the basic human situation

gives an account of human behaviour

gives an account of loyalty and other positive human traits

gives an account of violence and other negative human traits

mentions what death is

describes different ways of coping with life

(describes the basic human situation)

1356. describes the basic human situations: man's suffering of injustice; his struggle for power, his conflict with his fellows, his rebellion against the laws of God and man (high school) (also 21)

(gives an account of human behaviour)

357. has knowledge of man and what goes on inside him (senior stage) (also 21)
294. has knowledge of man and his inner world (also 21)
1624. has knowledge of how people act within themselves (also 21)
1623. has knowledge of how people act toward each other (also 21)
311. gives an account of what can lie behind the patterns of behaviour of his environment, above all playmates' and school-friends' way of being (senior stage) (also 21)
923. gives an account of human motives (secondary school) (also 21)
234. is acquainted with man's inherent scope for transformation (also 21)

(gives an account of loyalty and other positive human traits)

919. gives an account of loyalty (secondary school) (also 21)
920. gives an account of charity (secondary school) (also 21)
921. gives an account of integrity (secondary school) (also 21)
922. gives an account of sympathy (secondary school) (also 21)

(gives an account of violence and other negative human traits)

1621. has knowledge of violence (also 21)
1622. has knowledge of cowardice (also 21)
1616. describes the aggressive and negative traits of human beings (also 21)

(mentions what death is)

1620. has knowledge of death (also 81)

(describes different ways of coping with life)

1627. has knowledge of other ways to cope with life

909. knows ways of treating matters of choice and conflict

1628. has knowledge of other enjoyments that are possible

6.7.2 Goals of mental hygiene: The higher cognitive aspect (72)

Headings:

has a deepened understanding of human behaviour
has a deepened understanding of human traits
understands the problems of adolescence
understands adult life
has insight into human dilemmas
reflects upon himself, his emotions, needs and problems
discovers the similarity between himself and others
compares own experiences with those of other people
is aware of the particularity of the self
discovers the reflection of his own development
recognizes himself in literary descriptions
relates literary experience to own situation
realizes that the world is both darker and brighter than at first
appears
comprehends his relations with other people
realizes that there is a choice in life
discovers his own values

(has a deepened understanding of human behaviour)

- 1699. has a deepened understanding of human behaviour (also 22)
- 354. has a deepened knowledge of human nature (senior stage) (also 22)
- 1661. understands human nature (also 22)
- 80. has conscious knowledge of human nature (senior stage) (also 22)
- 1593. understands human motives and circumstances (also 22)
- 1502. has an understanding of motivation in general (senior high school)
(also 22)
- 1311. is aware of the complexity of human personality (high school)
(also 22)
- 924. understands better why men behave as they do (secondary school)
(also 22)
- 271. understands himself and the human condition (also 22)
- 212. thinks about people he meets in literature (senior stage) (also 22)
- 603. reflects upon the characters and descriptions of environment in
a novel (also 12 and 22)
- 231. knows how the dramatis personae of the fairy-tale really are -
deepest down (also 12 and 22)

(has a deepened understanding of human traits)

- 407. understands what love is (also 22)
- 408. understands what friendship is (also 22)
- 409. understands what sacrifice is (also 22)
- 410. understands what fidelity is (also 22)
- 1337. understands loyalty (also 22)
- 1312. reflects on the factors of greatest moment in the human drama,
for example, courage (high school) (also 22)
- 171. discusses violence as it is presented in short stories, films,
radio, television, comic books, and weeklies (also 12 and 22)
- 1625. is conscious of that kindness engenders love (also 22)

(understands the problems of adolescence)

- 1115. understands the problems of adolescence (also 22, 82 and 102)

(understands adult life)

- 174. discusses traditional roles ascribed to parents (senior stage)
(also 22)
- 926. gains an imaginative foretaste of adult life and its problems
(secondary school) (also 22)
- 918. feels forward to the experiences, the hopes and fears that await
him in adult life

(has insight into human dilemmas)

- 1361. has insight into the human dilemmas resulting from complex
social and economic issues (high school) (also 22)

(reflects upon himself, his emotions, needs and problems)

- 221. gets to know himself (senior stage)
- 906. has knowledge about himself
- 248. has improved self-knowledge
- 358. recognizes something of himself, of his innermost self (senior
stage)
- 219. recognizes himself, his own problems, his own world (senior stage)
- 944. understands his feelings better
- 1615. understands an emotion that has been disturbing him
- 1400. discusses the individual insights and emotions (high school)
- 239. reflects upon his own experiences
- 1304. explores his own thoughts and feelings
- 1342. understands his own needs
- 1680. understands his own needs (needs for security, cooperation,
achievement, etc.)
- 1343. understands his own problems
- 1411. understands his own problems
- 240. reflects upon his own problems
- 1707. understands himself and his present problems
- 1681. understands his own problems (problems such as fear of the dark,
adjustment to new groups, understanding of what goes on in the
adult world)
- 721. evaluates and understands the reality of his own life

(discovers the similarity between himself and others)

- 1626. discovers that others have emotions similar to his own (also 22)
- 929. discovers that there do exist people very, very like himself
(secondary school) (also 22)
- 1723. sees the similarities between his own experiences and those of
children elsewhere (also 22)
- 1709. realizes that his present struggles in life are no different
than those encountered by other boys and girls in and out of
literature (also 22)
- 1662. understands that his problems are not unique (also 22)
- 1366. sees the common human needs, joys, and sorrows which unite the
human family (high school) (also 22 and 102)

(compares own experiences with those of other people)

- 134. compares own experiences of films and television programmes
with those of other people (higher form levels) (also 12 and 22)

(is aware of the particularity of the self)

- 1314. is aware of the particularity of selves (high school) (also 22)
- 1315. is aware of the high authority of the self in its quarrel with
its society and its culture (high school) (also 22)

(discovers the reflection of his own development)

- 346. discovers the reflection of his own development in the personal
ability to tackle literature

(recognizes himself in literary descriptions)

- 97. recognizes himself (in description of human life)(also 12)
- 202. recognizes his own problems in literature (senior stage) (also 12)
- 201. finds in literature expression for his emotions (senior stage)
(also 12)
- 228. recognizes his own situation in the characters depicted (senior
stage) (also 12)

946. understands more clearly himself seeing that other people have experienced his own turmoils, and survived (having in fiction felt, and then distanced such experiences as death, poverty, cruelty, disease, being in love, being at war, feeling afraid) (also 12)

(relates literary experience to own situation)

1612. feels that what he is reading is of importance to him (also 12)
 341. sets what he has read in relation to his own experiences (also 12)
 342. sets what he has read in relation to his own questions (also 12)
 723. connects his own ideas with what he has read (also 12)
 230. is aware that good books contain a great deal which directly affects him (senior stage) (also 12)
 220. is aware that a good book can open the way to self-knowledge and be of personal help to people (senior stage) (also 12)
 1821. experiences that the reading corresponds to a subjective need (also 12)
 932. recognizes that there are books and books - that some are more relevant to his own needs (secondary school) (also 12)
 1708. knows that he has many a ready ally in solving his problems in the form of literature characters who have been successful in their encounters with similar problems (also 12)
 1459. explains a poem on a personal level relating a question suggested by the poem to own experiences or observations (senior high school) (also 12)
 131. relates his experiences of films and television programmes to own situation (also 12)
 132. notices the mechanisms of identification and projection in own experiences of films and television programmes (higher form levels) (also 12)
 133. notices the unconscious, active process of selection in own experiences of films and television programmes (higher form levels) (also 12)
 1585. relates his own ethical standards and personal goals through the reading of biography and other appropriate literature (also 22)

(realizes that the world is both darker and brighter than at first appears)

- 925. knows that the world is both darker and brighter than at first appears (secondary school)
- 368. understands that love, sorrow, hunger and happiness are common human experiences, regardless of country, race or colour of skin (also 22)
- 233. experiences "the evil of the world" in the form of fairy-tales before he enters it in reality (also 22, 23 and 73)

(comprehends his relations with other people)

- 907. has a knowledge about his relationships with other people (also 22)
- 361. understands that one is sometimes forced to revalue both people and work (also 22)
- 1344. comprehends the cultural pattern into which he must fit

(realizes that there is a choice in life)

- 941. realizes that there is a choice in life

(discovers his own values)

- 1378. discovers his own values (high school)
- 1669. understands own values

6.7.3 Goals of mental hygiene: The emotional aspect (73)

Headings:

is emotionally involved in new and untried ranges of feeling
experiences evil emotionally
satisfies his need of imaginative experiences
experiences security, belongingness and confidence
experiences emotional release

(is emotionally involved in new and untried ranges of feeling)

1635. is emotionally involved in new and untried ranges of feeling

(experiences evil emotionally)

233. experiences "the evil of the world" in the form of fairy-tales
before he enters it in reality (also 22, 23 and 72)

(satisfies his need of imaginative experiences)

24. satisfies his need of imaginative experience

805. satisfies his craving for adventure

200. satisfies his desire for excitement and humour (senior stage)

285. finds satisfaction in literature

1415. experiences the feelings of grief and death

260. identifies with the one who acts rightly (in the fairy-tale)
(also 23)

229. is swept along by the problems of the characters depicted,
because in some way it concerns himself (senior stage) (also 13)

1537. identifies himself with a character or characters and feels
their ease or their discomfort

(experiences security, belongingness and confidence)

1604. experiences security through understanding and love of his
country

1605. experiences belongingness through understanding and love of
his country

360. ceases to feel lonely

1732. expresses his feelings in an atmosphere of "psychological safety"

948. feels confident having understood that other people have
experienced his own turmoils, and survived (having in fiction
felt, and then distanced such experiences as death, poverty,
cruelty, disease, being in love, being at war, feeling afraid)

(experiences emotional release)

1659. experiences emotional release

1556. relieves his feelings and tensions through books, radio, movies
and television (primary period)

259. experiences an outlet for tendencies and desires which cannot
be satisfied in reality

6.7.4 Goals of mental hygiene: The conative aspect (74)

Headings:

seeks vicarious adventure

satisfies his thirst for action

satisfies his inherent curiosity

is interested in learning about human behaviour

tries to come to terms with his own problems

searches for his identity

(seeks vicarious adventure)

1555. tends to seek vicarious adventure through books, radio, movies and television (primary period)

(satisfies his thirst for action)

1307. satisfies his thirst for action (high school)

(satisfies his inherent curiosity)

1308. satisfies his inherent curiosity (high school)

(is interested in learning about human behaviour)

1577. is interested in reading as a source of information on human behaviour (also 24)

(tries to come to terms with his own problems)

1313. tests and tries the depths of his own courage in coming to terms with himself, his environment, his fellows, his universe, his god (high school) (also 24)

1412. faces his own problems with courage and determination

(searches for his identity)

1413. accepts or rejects various roles as he searches for his own identity

734. seeks precepts for his future

6.7.5 Goals of mental hygiene: The functional aspect (76)

Headings:

has self-knowledge
understands the meaning of his life
accepts himself
accepts the realities of life
masters his problems
manages his feelings
exercises humour and irony
retains something of the mind of the child
has self-confidence
thinks independently
is adjusted
organizes own values
escapes from routine
makes use of literature as a help with his own problems

(has self-knowledge)

- 1741. has self-knowledge
- 1114. understands himself
- 1123. understands himself
- 402. knows himself
- 1377. has a measure for thinking about his own choices and their consequences (high school)

(understands the meaning of his life)

- 429. understands the meaning of his life

(accepts himself)

- 365. accepts himself
- 915. reconciles himself to his own inconsistencies

(accepts the realities of life)

- 366. accepts reality as it is once and for all
- 1416. faces and understands the harsher realities of life
- 1617. copes with the aggressive and negative traits of human beings (also 26)
- 1802. has courage to live (to meet a world for him impenetrable and threatening)
- 1355. sees into the heart and mind of man: man's innermost thoughts, feelings, and dreams, the loneliness, the beauty, the courage and pain of the human condition (high school) (also 26)

(masters his problems)

- 1609. copes with those problems of importance in his life
- 1610. masters those problems of importance in his life

(manages his feelings)

- 945. deals with his feelings more maturely
- 1618. represses his jealousy
- 1611. manages anger at his mother

1629. does not seek revenge despite disappointment and anger (also 26)
 736. develops his personality as a person characterized by noble feelings

(exercises humour and irony)

1589. exercises genuine humour
 364. has humour
 1590. exercises genuine irony

(retains something of the mind of the child)

295. retains something of the mind of the child throughout his life
 (for just this inner child is the most profound, most spiritual in man)

(has self-confidence)

1801. has self-confidence (believes in his own power and luck)
 1120. has strengthened his self-confidence
 1340. cherishes his uniqueness and special worth in society

(thinks independently)

244. thinks independently
 1118. thinks independently
 1121. thinks independently

(is adjusted)

1686. has increased personal adjustment
 1600. solves his own problems of adjustment
 1334. has achieved a stable psychic life
 1335. has achieved a satisfying psychic life

(organizes own values)

1379. organizes his own values (high school)
 1380. formulates his own philosophy of life (high school)
 1667. has developed a personal philosophy of life

1608. has values, ideals and a philosophy of life which is an integrating factor in all he does
1393. pieces together a philosophy of life which will serve him (having in fiction got partial answers to age-old questions e.g. "Who am I?" "Why was I born?" "Is life purposeless?" "Are people merely accidental excrescences on a planet that is but an atom in the universe?", and knowing that he will never find complete answers to his metaphysical queries) (high school)
1394. amends his existing philosophy of life (having in fiction got partial answers to age-old questions e.g. "Who am I?" "Why was I born?" "Is life purposeless?" "Are people merely accidental excrescences on a planet that is but an atom in the universe?", and knowing that he will never find complete answers to his metaphysical queries) (high school)

(escapes from routine)

1710. escapes from routine
1306. escapes from the confines of the moment (high school)
1607. escapes temporarily from the cares of the day
1395. escapes from life in fiction (high school)
1638. experiences an escape from the humdrum activities of his own life (is, in imagination, the hero he longs to be in reality)
1651. daydreams in a constructive way
1713. returns to his assigned tasks relaxed and with restored spirits (also 116)

(makes use of literature as a help with his own problems)

1660. projects himself in the writings of others so that he receives help with his own problems (also 16)
1230. regards the author as a good friend, with whom he can talk about his problems and who always knows an answer and offers advice (form 3) (also 16)
302. gathers through fiction ideas and material for thought for his spiritual development (also 16)

- 714. judiciously selects items from the literature applying in a significant way that which is useful and valuable to the development of his personality and his participation in social progress (also 16 and 106)
- 1582. enjoys literature, intellectually and aesthetically, as a means of personal enrichment and social understanding (also 16 and 26)
- 1579. has continuing interest in reading books and periodicals that bear upon present-day personal and social problems and experiences (also 16 and 26)

6.8 Nature- and technology-oriented goals

6.8.1 Nature- and technology-oriented goals: The reproductional aspect (81)

Heading:

gives an account of death

(gives an account of death)

1620. has knowledge of death (also 71)

6.8.2 Nature- and technology-oriented goals: The higher cognitive aspect (82)

Headings:

understands the problems of adolescence
 has insight into man's relationship with nature
 realizes the effect of soil erosion etc.

* (understands the problems of adolescence)

1115. understands the problems of adolescence (also 22, 72 and 102)

(has insight into man's relationship with nature)

1738. has insight into man's relationship with nature

(realizes the effect of soil erosion etc.)

300. realizes the ruinous effect of the soil erosion

298. grasps how man, with a steadily increased tempo, gets rid of enormous resources vital for the future generations in the form of water, soil, plants and animals (also 22)

6.8.3 Nature- and technology-oriented goals: The emotional aspect (83)

Heading:

loves the beautiful in nature

(loves the beautiful in nature)

1645. loves the beautiful in nature (also 84)

6.8.4 Nature- and technology-oriented goals: The conative aspect (84)

Headings:

is interested in learning about places

is interested in technology

is interested in the preservation of plants and animals

loves the beautiful in nature

(is interested in learning about places)

1349. is interested in learning about places (also 104)

(is interested in technology)

1213. is interested in technology

(is interested in the preservation of plants and animals)

301. is interested in the preservation of plants and animals in his
own country

(loves the beautiful in nature)

1645. loves the beautiful in nature (also 83)

6.8.5 Nature- and technology-oriented goals: The functional aspect (86)

Heading:

feels responsibility for nature

(feels responsibility for nature)

299. feels responsibility for nature

6.9 Goals of physical training and health

6.9.1 Goals of physical training and health: The reproductional aspect (91)

Heading:

gives accounts of facts about sports

(gives accounts of facts about sports)

704. gives accounts of facts about sports

6.9.2 Goals of physical training and health: The higher cognitive aspect (92)

Heading:

moves rhythmically

(moves rhythmically)

56. moves rhythmically (junior stage)

6.9.3 Goals of physical training and health: The emotional aspect (93)

Heading:

loves sport

(loves sport)

701. loves sport (also 94)

6.9.4 Goals of physical training and health: The conative aspect (94)

Headings:

is interested in sports

is prepared to go in for sports

(is interested in sports)

1215. is interested in sport

701. loves sports (also 93)

(is prepared to go in for sports)

702. is prepared to go in for sports

6.10 Society-oriented goals

6.10.1 Society-oriented goals: The reproductional aspect (101)

Headings:

- gives an account of the society he lives in
- gives an account of the history of culture
- gives an account of the history of culture in his own country
- gives an account of the cultural patterns of foreign peoples
- gives an account of what is common and what is different in different countries
- gives an account of the conception of sex roles
- gives an account of philosophies
- gives an account of book distribution

(gives an account of the society he lives in)

- 353. has knowledge of the society he lives in (senior stage)
- 1102. gives an account of the working life of his own country in modern times
- 203. accounts for the new world which is opening up before him outside the walls of home and school (senior stage)

(gives an account of the history of culture)

- 339. has been introduced to the history of culture
- 297. gives an account of past times and their customs

(gives an account of the history of culture in his own country)

- 1103. gives an account of the cultural life of the people in his own country throughout the ages
- 1101. gives an account of the working life of his own country in former times

(gives an account of the cultural patterns of foreign peoples)

- 1363. describes different cultural patterns of foreign peoples (high school)
- 296. gives an account of life in a foreign country
- 615. gives an account of the life and thoughts of different nations (senior stage)
- 1721. gives an account of other cultures
- 1722. gives an account of other countries

(gives an account of what is common and what is different in different countries)

- 1637. is acquainted with the common culture of children the world over
- 150. describes what is common and what is different in Denmark and Norway on the one hand and in Sweden on the other in regard to language, customs, conditions of life, and culture (senior stage)

(gives an account of the conception of sex roles)

9. gives an account of the conception that there are sex roles,
their causes and consequences

(gives an account of philosophies)

1256. gives an account of the foundations of Marxist-Leninist
philosophy

(gives an account of book distribution)

1833. has knowledge of the relationship author-publisher-bookseller
(also 11)

1834. has knowledge of the assortment in book-shops and book-stalls
(also 11)

1835. has knowledge of book-clubs (also 11)

1832. has knowledge of public libraries (also 11 and 111)

1836. has knowledge of public book criticism (also 11)

6.10.2 Society-oriented goals: The higher cognitive aspect (102)

Headings:

has understanding of history
understands the importance of history
realizes that history is always someone's interpretation
understands the way of life of different peoples
discusses the way of life of different peoples
recognizes the problems of modern society
realizes the significance of war
understands the problems of adolescence
compares ways of thinking of different generations
gathers information on the sex role question
discusses the sex role question
has insight into questions concerning religion

(has understanding of history)

- 1420. has a better understanding of his historical heritage
- 1718. understands the historical growth of his country
- 716. experiences historical periods (also 103)
- 1656. has a feeling for the way of life in a time different from his own (also 103)
- 715. experiences whole life histories (also 103)

(understands the importance of history)

- 1357. experiences the moments of history as invested with human significance (high school)
- 801. understands the value and importance of our forefathers' work

(realizes that history is always someone's interpretation)

- 1419. realizes that history is always someone's interpretation

(understands the way of life of different peoples)

- 1655. has a feeling for the way of life in a place different from his own (also 103)
- 1682. understands the culture pattern (institutions, occupations, houses, tools and all aspects of material culture; current issues and problems; minority and foreign culture groups)(also 22)
- 1366. sees the common human needs, joys, and sorrows which unite the human family (high school) (also 22 and 72)

(discusses the way of life of different peoples)

- 1364. discusses the differences between cultural patterns of different peoples (high school)

(recognizes the problems of modern society)

- 98. recognizes the problems of his own times
- 1360. understands the problems of his times (high school)
- 1417. is acquainted with the social problems of our world
- 1601. has an understanding of his country
- 1418. recognizes the educational dilemma of rising nations

(realizes the significance of war)

1657. experiences the terror, the suspense, the fear, the bravery, the courage, the compassion, or the hatred which war arouses in the hearts of men (also 103)

(understands the problems of adolescence)

1115. understands the problems of adolescence (also 22, 72, and 82)

(compares ways of thinking of different generations)

317. compares ways of thinking, conditions and habits of the three generations he can survey (his own, his parents' and his grandparents' (senior stage) (also 22)

(gathers information on the sex role question)

10. gathers informations from books for young people and other literature in order to throw light upon the sex role question

(discusses the sex role question)

11. discusses the sex role question

(has insight into questions concerning religion)

405. has a deeper insight into questions concerning religion
 406. has a deeper insight into questions concerning the eternity of man
 1740. has insight into man's relationship with the supernatural
 404. has a deeper insight into questions concerning God

6.10.3 Society-oriented goals: The emotional aspect (103)

Headings:

experiences emotionally the history of society and persons
experiences other countries emotionally
experiences the significance of war emotionally
experiences the sex role question as fascinating

(experiences emotionally the history of society and persons)

- 716. experiences historical periods (also 102)
- 715. experiences whole life histories (also 102)
- 1719. appreciates the men and women who built his country
- 1656. has a feeling for the way of life in a time different from his own (also 102)

(experiences other countries emotionally)

- 1365. feels empathy learning about foreign peoples and their cultures (high school) (also 23)
- 1655. has a feeling for the way of life in a place different from His own (also 102)

(experiences the significance of war emotionally)

- 1657. experiences the terror, the suspense, the fear, the bravery, the courage, the compassion, or the hatred which war arouses in the hearts of men (also 102)

(experiences the sex role question as fascinating)

- 12. experiences the sex role question as fascinating

6.10.4 Society-oriented goals: The conative aspect (104)

Headings:

is interested in places

is interested in people

(is interested in places)

1349. is interested in learning about places (also 84)

(is interested in people)

1348. is interested in learning about people (also 24)

6.10.5 Society-oriented goals: The functional aspect (106)

Headings:

is a good citizen loving his country
is committed to the sex role question
takes part in social progress

(is a good citizen loving his country)

1603. is a good citizen through understanding and love of his country

1602. loves his country

1716. has a deep and lasting love for his country

607. has a natural love for the history (the memories which as a whole are linked with the country and the people)

1258. is a Soviet patriot

(is committed to the sex role question)

14. is committed to the sex role question

(takes part in social progress)

737. participates in the humanist spirit in the creation of a new and better, humane society (also 26)

1216. gives his whole strength to society (also 26)

714. judiciously selects items from the literature applying in a significant way that which is useful and valuable to the development of his personality and his participation in social progress (also 16 and 76)

6.11 Work-oriented goals

6.11.1 Work-oriented goals: The reproductional aspect (111)

Heading:

gives an account of how to use public libraries

(gives an account of how to use public libraries)

1832. has knowledge of public libraries (also 11 and 101)

1837. has knowledge of book catalogues and registers (also 11)

6.11.2 Work-oriented goals: The higher cognitive aspect (112)Headings:

detects information scanning a big text mass

uses a library

does simple jobs in a library

(detects information scanning a big text mass)

155. detects wanted material or information through scanning a big text mass

1839. surveys quickly the contents of a book

(uses a library)

1840. uses a library in a meaningful way

1809. has the ability to use a library

(does simple jobs in a library)

198. does simple jobs in the library (senior stage)

6.11.3 Work-oriented goals: The emotional aspect (113)

Heading:

feels the joy of achievement

(feels the joy of achievement)

1595. feels the joy of achievement

6.11.4 Work-oriented goals: The conative aspect (114)

Heading:

does not tolerate any idler and dawdler

(does not tolerate any idler and dawdler)

1217. does not tolerate any idler and dawdler (also 24)

6.11.5 Work-oriented goals: The functional aspect (116)

Headings:

works with profit and consideration

performs work corresponding to his own abilities

performs work in a relaxed way

recognizes the value of work

(works with profit and consideration)

- 227. knows the art of studying with profit and consideration (senior stage)
- 141. concentrates on essentials
- 245. works independently

(performs work corresponding to his own abilities)

- 1201. performs work corresponding to his own abilities

(performs work in a relaxed way)

- 1713. returns to his assigned tasks relaxed and with restored spirits (also 76)
- 1203. experiences work as a need

(recognizes the value of work)

- 1202. recognizes work as necessary
- 1259. has a Communist attitude towards work

6.12 Goal descriptions without specified goal area

6.12.1 Without specified goal area: The reproductional aspect (01)

- 48. gives an account of different facts treated in different subjects
- 1614. has mastery of a fact that he is pleased to know
- 266. accounts for something of the essential in the cultural tradition of his own country (middle and senior stages)
- 356. has knowledge of the world in its greatness and mystery (senior stage)
- 277. has conceptions (also 02)

6.12.2 Without specified goal area: The higher cognitive aspect (02)

- 280. has a developed ability of thought
- 318. observes
- 319. reflects
- 719. perceives clearly
- 720. scrutinizes closely
- 99. notices new perspectives and has a broadened outlook on the world
- 277. has conceptions (also 01)
- 1105. has a broadened conception
- 717. enriches his imaginative existence through new knowledge, experience and insight
- 718. expands, deepens and activates his power to understand
- 320. discusses
- 246. asks questions, discusses
- 1399. discusses the broadly applicable human truths (high school)
- 1424. looks at his world in a new way
- 250. understands better that which is different
- 283. has judgment
- 427. has critical judgment
- 1652. is discreet in passing judgments
- 1246. thinks critically
- 1119. values independently
- 1122. evaluates independently
- 1745. draws inferences
- 1736. understands implied meanings
- 1539. appreciates what is and what, by intent, is not
- 369. distinguishes between the genuine and the vulgar in life
- 1538. distinguishes between the grains of truth of life and the glamorous, faddish, and false chaff of nonlife
- 910. has increased his awareness of the world
- 913. gropes for the meaning of the experiences that have already overtaken him
- 1339. understands what values commonly accepted as ideal in our culture exist and have generally proved satisfying to human beings

- 213. thinks about problems he meets in literature (senior stage)
- 323. reflects upon whether what he has read is genuine
- 262. has some conception of the value of small things
- 1693. has standards (derived from reading experience)
- 1694. has (as a result of reading) growing power in the interpretation of life
- 609. has understanding of the present spirit of the people
- 1701. has a deepened understanding of spiritual values
- 1535. has insight into the whole range of man's experiences
- 243. has richer and more correct conceptions of the practical conditions and contexts in the world around him
- 1336. has a keener perception of the world around him (having in literature met the world of beliefs, ideas, words and other symbols, and ways of understanding things in general of his culture)
- 1574. is alert toward human values and judgment on life as they are recorded in literature
- 1004. chooses a way of thinking that encourages constructive criticism
- 1005. chooses a way of thinking that encourages adoption of a scientific world outlook

6.12.3 Without specified goal area: The emotional aspect (03)

- 254. enjoys himself
- 1606. has fun
- 1332. has a richer and more satisfying emotional life
- 914. savours again his pleasures
- 1597. feels the joy of triumphant encounter with the new
- 1636. is emotionally involved in scenes far removed from the narrow confines of the immediate environment
- 1125. has the capacity for empathy
- 1634. is emotionally involved in new and untried ranges of thought
- 1596. feels the joy of understanding

6.12.4 Without specified goal area: The conative aspect (04)

- 1591. is curious
- 286. is eager to learn
- 1350. is interested in learning about things
- 735. seeks answers to the many questions which oppress him
- 95. looks for other texts with the same or a similar motif
- 1703. explores new interests
- 1704. tackles new problems
- 1688. is curious concerning the ideas given in the reading material
- 1212. is interested in science

05

6.12.5 Without specified goal area: The creative aspect (05)

1117. creates

255. uses his imagination

73. has own ideas and imaginative conceptions (middle stage)

6.12.6 Without specified goal area: The functional aspect (06)

- 49. is active in leisure time, for example, in hobby activities
- 1338. develops those personal and interpersonal values commonly accepted as ideal in our culture
- 1692. has constructive ideals (derived from reading experiences)
- 1392. shares in our cultural heritage (high school)
- 611. is part of the spiritual community of his people
- 1204. uses social property in a meaningful way
- 1305. is prepared for future experiences (high school)
- 1689. uses reading to satisfy own purposes
- 1838. chooses a book with regard to an aim
- 712. appreciates the book as the most important means of education
- 608. possesses a good all-round education and can thus fullfil his work in life better
- 610. lives with the present spirit of the people
- 352. has wordly wisdom (senior stage)

6.13 Goal descriptions without specified behavioural aspect

6.13.1 Without specified behavioural aspect: Aesthetic goals (10)

- 282. has taste
- 426. has taste
- 26. has good taste
- 413. has individual taste
- 290. has a literary taste
- 1232. has a literary taste
- 1221. has formed a literary taste
- 349. has a discerning taste in literature
- 268. has improved literary tastes
- 1684. has improved tastes in reading
- 1825. is used to good texts (has taste)
- 235. has a fairly sure taste in fairy-tales
- 27. is aesthetically trained
- 1237. has formed aesthetical feeling
- 808. has a feeling for literature (middle and senior stages)
- 1352. finds value in literature (high school)
- 57. has a glimpse of literature (junior stage)
- 343. is familiar with literature
- 401. is familiar with real literature
- 1575. reads the assigned literature
- 226. has learnt to know the world of books (senior stage)
- 1558. is acquainted with literature for children (primary period)
- 152. has an increased acquaintance with Scandinavian literature for children and youth
- 802. is acquainted with songs and rhymes of former times
- 110. is trained in modern Swedish lyric poetry
- 111. is trained in some examples of the lyric poetry of the world that is translated into Swedish
- 122. is trained in some non-Swedish authors (deeper study, form 9)
- 1734. responds to rhythm
- 1642. responds to a rhythm appropriate to the thing expressed

- 1735. responds to rhyme
- 1733. responds to sensory images
- 1640. responds to a tale well told
- 1641. responds to a character honestly conceived

6.13.2 Without specified behavioural aspect: Ethical-social goals (20)

178. is trained in the subject religion with the help of puppet shows and plays with simple props (middle stage) (also 100)

1717. is infused with the spirit of the way of life of his country (also 100)

6.13.3 Without specified behavioural aspect: Nature- and technology-oriented goals (80)

55. is trained in local history, geography and nature (junior stage)
(also 100)

6.13.4 Without specified behavioural aspect: Society-oriented goals (100)

- 59. is trained in history
- 55. is trained in local history, geography and nature (junior stage)
(also 80)
- 180. is trained in local history (middle stage)
- 181. is trained in the subject history with the help of puppet shows
and plays with simple props (middle stage)
- 176. is trained in different environments and times (middle stage)
- 179. is trained in living conditions and ways of thinking in
different environments and countries (middle stage)
- 178. is trained in the subject religion with the help of puppet shows
and plays with simple props (middle stage) (also 20)
- 1717. is infused with the spirit of the way of life of his country
(also 20)

6.14 Goal descriptions without specified goal area or behavioural aspect (0)

- 247. has a comprehensive view
- 1613. has mastery of an act that he wishes to accomplish
- 912. has exercised his strength of belief
- 1619. is able to handle the basic issues of life
- 1643. responds to essential truth to human experience revealed with insight and with art
- 103. is trained in the "orientational subjects"
- 175. is trained in the "orientational subjects" (junior stage)
- 182. is trained in the "orientational subjects" (senior stage)
- 412. has a developed personality
- 1533. has enriched his personal living
- 1534. is a better, fuller and nobler person
- 1205. satisfies his mental demands
- 403. works unconsciously towards his own development in his endeavour to imitate others
- 241. has experiences
- 242. widens his experience
- 1124. has the capacity to experience
- 722. develops his imagination
- 1587. has developed his imagination
- 911. has extended his powers of imagination
- 1333. has a richer and more satisfying imaginative life

THE GOAL DESCRIPTIONS IN THE SWEDISH COMPREHENSIVE SCHOOL CURRICULUM OF 1969

A quantitative representation (giving frequencies and percentages) of the whole material presented in chapter 6 (1161 goal descriptions, 1339 tallies) is reproduced in Figure 5. We find that 52 per cent of the tallies are placed in the aesthetic goal area, and that the next two most important goal areas are the goals of mental hygiene and the ethical-social goals, both accounting for slightly more than 10 per cent of the tallies. Further, the language-oriented and the society-oriented goals account for 5-6 per cent each. However, of the goal areas of the classification scheme, it is only the mathematics-oriented area that has no goal description.

In the case of the behavioural aspects we find almost half of the tallies placed in the cells of the higher cognitive aspect. All aspects are represented, however.

From the Swedish Comprehensive School Curriculum of 1969 we have obtained 198 goal descriptions that were brought together with the descriptions from the other sources. Since this Curriculum is of special interest to us we have made a similar representation of these 198 goal descriptions (216 tallies) in Figure 6. It could be compared with a representation of the rest of the material, in all 963 goal descriptions and 1123 tallies: Figure 7. Among these 963 goal descriptions, 172 (209 tallies) originate from Swedish sources other than the 1969 Curriculum. We have compared them with the remaining 791 goal descriptions (914 tallies) from foreign sources, in order to see if there was a more pronounced affinity between the Swedish Curriculum and the other Swedish sources: Figure 8 and Figure 9. But there is a striking similarity between these two latter figures. Thus, an examination of the 1969 Curriculum can proceed from a comparison between Figure 6 and 7. Furthermore, we have made a graphic representation noting only the existence or non-existence of tallies in a certain cell of the classification scheme, and noting the 1969 Curriculum as well as the rest of the material in the same figure: Figure 10.

By looking at Figure 10 we can make two important observations. The first is that the goal descriptions of the 1969 Curriculum are spread over the cells in much the same way as the goal descriptions of the material on the whole. This can be said to imply that when we try to make use of the material on the whole in the future work of the project, we are not changing the basic aims of Swedish instruction in and with the help of literature.

The second observation is that we, however, can use the material on the whole to clarify the aims of the 1969 Curriculum and to facilitate the fulfilment of these aims. There is, for example, no real reason why a behavioural aspect should be overlooked in a goal area in which the 1969 Curriculum has placed goal descriptions.

Figure 5. A quantitative representation of all collected goal descriptions

		Frequencies						
		NS	RE	HC	EM	CO	CR	FU
1161 goal descriptions	Aesthetic	33	68	347	83	57	44	66
1339 tallies	Ethical-social	2	17	71	21	10		33
	Language		4	47	10	17	1	8
<u>Spreading in the goal</u>	Logic			7				3
<u>area dimension</u>	Manual			1				1
Placed in 2 cells: 117	Mathematics							
Placed in 3 cells: 9	Mental hygiene		19	81	18	8		53
Placed in 4 cells: 1	Nature-techn	1	1	4	1	4		1
	Ph tr-health		1	1	1	3		
<u>Spreading in the</u>	Society	8	21	26	8	2		9
<u>aspect dimension</u>	Work		2	5	1	1		8
Placed in 2 cells: 40	Not specified	20	9	39	9	8	3	13
		64	142	629	152	110	48	194
								1339

		Percentages						
		NS	RE	HC	EM	CO	CR	FU
	Aesthetic	2,5	5,1	25,9	6,2	4,3	3,3	4,9
	Ethical-social	0,1	1,3	5,3	1,6	0,7		2,5
	Language		0,3	3,5	0,7	1,3	0,1	0,6
	Logic			0,5				0,2
	Manual			0,1				0,1
	Mathematics							
	Mental hygiene		1,4	6,0	1,3	0,6		4,0
	Nature-techn	0,1	0,1	0,3	0,1	0,3		0,1
	Ph tr-health		0,1	0,1	0,1	0,2		0,5
	Society	0,6	1,6	1,9	0,6	0,1		0,7
	Work		0,1	0,4	0,1	0,1		0,6
	Not specified	1,5	0,7	2,9	0,7	0,6	0,2	1,0
		4,8	10,6	47,0	11,4	8,2	3,6	14,5
								100

Figure 6. A quantitative representation of the goal descriptions found in the 1969 Swedish Comprehensive School Curriculum

		Frequencies						
		NS	RE	HC	EM	CO	CR	FU
198 goal descriptions	Aesthetic	7	20	56	7	16	29	10
216 tallies	Ethical-social	1		6	2			2
	Language			12	4	5	1	1
	Logic							
	Manual			1				1
	Mathematics							
	Mental hygiene			8	1			9
	Nature-techn	1						1
	Ph tr-health			1				1
	Society	7	2	3	1		1	14
	Work			2			1	3
	Not specified	3	1	1		1	1	8
		19	23	90	15	22	31	216

Spreading in the goal
area dimension

Placed in 2 cells: 11

Placed in 3 cells: 2

Spreading in the
aspect dimension

Placed in 2 cells: 3

Percentages

	NS	RE	HC	EM	CO	CR	FU
Aesthetic	3,2	9,3	25,9	3,2	7,4	13,4	4,6
Ethical-social	0,5		2,8	0,9			0,9
Language			5,5	1,8	2,3	0,5	0,5
Logic							
Manual			0,5				0,5
Mathematics							
Mental hygiene			3,7	0,5			4,2
Nature-techn	0,5						0,5
Ph tr-health			0,5				0,5
Society	3,2	0,9	1,4	0,5		0,5	6,5
Work			0,9			0,5	1,4
Not specified	1,4	0,5	0,5		0,5	0,5	3,9
	8,8	10,6	41,7	6,9	10,2	14,4	7,4

Figure 7. A quantitative representation of the goal descriptions other than those found in the 1969 Swedish Comprehensive School Curriculum

		Frequencies						
		NS	RE	HC	EM	CO	CR	FU
963 goal descriptions 1123 tallies	Aesthetic	26	48	291	76	41	15	56
	Ethical-social	1	17	65	19	10		31
	Language		4	35	6	12		7
	Logic			7				3
	Manual							
<u>Spreading in the goal area dimension</u>	Mathematics							
	Mental hygiene		19	73	17	8		53
	Nature-techn		1	4	1	4		1
	Ph tr-health		1		1	3		
	Society	1	19	23	7	2		8
<u>Spreading in the aspect dimension</u>	Work		2	3	1	1		7
	Not specified	17	8	38	9	7	2	12
		45	119	539	137	88	17	178
								1123
Placed in 2 cells: 106								
Placed in 3 cells: 7								
Placed in 4 cells: 1								

		Percentages						
		NS	RE	HC	EM	CO	CR	FU
Aesthetic		2,3	4,3	25,9	6,8	3,6	1,3	5,0
								49,2
Ethical-social		0,1	1,5	5,8	1,7	0,9		2,7
								12,7
Language			0,4	3,1	0,5	1,1		0,6
								5,7
Logic				0,6				0,3
								0,9
Manual								
Mathematics								
Mental hygiene			1,7	6,5	1,5	0,7		4,7
								15,1
Nature-techn			0,1	0,4	0,1	0,4		0,1
								1,1
Ph tr-health			0,1		0,1	0,3		0,5
Society		0,1	1,7	2,0	0,6	0,2		0,7
								5,3
Work			0,2	0,3	0,1	0,1		0,6
								1,3
Not specified		1,5	0,7	3,4	0,8	0,6	0,2	1,1
								8,3
		4,0	10,6	48,0	12,2	7,8	1,5	15,8
								100

Figure 8. A quantitative representation of the Swedish goal descriptions other than those found in the 1969 Comprehensive School Curriculum

		Frequencies						
		NS	RE	HC	EM	CO	CR	FU
172 goal descriptions	Aesthetic	7	8	43	10	11	2	13
209 tallies	Ethical-social		5	13	6			5
	Language		3	6		2		1
	Logic							1
	Manual							
	Mathematics							
	Mental hygiene		4	21	7			6
	Nature-techn			2		1		1
	Ph tr-health							
	Society		5	1				
	Work							2
	Not specified	3	3	13	1	1	1	1
		10	28	99	24	15	3	30
								209

Spreading in the goal
area dimension

Placed in 2 cells: 26
Placed in 3 cells: 1

Spreading in the
aspect dimension

Placed in 2 cells: 9

Percentages

	NS	RE	HC	EM	CO	CR	FU
Aesthetic	3,3	3,8	20,6	4,8	5,3	1,0	6,2
Ethical-social		2,4	6,2	2,9			2,4
Language		1,4	2,9		1,0		0,5
Logic							0,5
Manual							
Mathematics							
Mental hygiene		1,9	10,0	3,3			2,9
Nature-techn			1,0		0,5		0,5
Ph tr-health							
Society		2,4	0,5				
Work							1,0
Not specified	1,4	1,4	6,2	0,5	0,5	0,5	0,5
	4,8	13,4	47,4	11,5	7,2	1,4	14,4
							100

Figure 9. A quantitative representation of the non-Swedish goal descriptions

		Frequencies						
		NS	RE	HC	EM	CO	CR	FU
791 goal descriptions	Aesthetic	19	40	248	66	30	13	43
914 tallies	Ethical-social	1	12	52	13	10		26
	Language		1	29	6	10		6
	Logic			7				2
	Manual							
	Mathematics							
	Mental hygiene		15	52	10	8		47
	Nature-techn		1	2	1	3		7
	Ph tr-health		1		1	3		5
	Society	1	14	22	7	2		8
	Work		2	3	1	1		5
	Not specified	14	5	25	8	6	1	11
		35	91	440	113	73	14	148
								914

Spreading in the goal
area dimension

Placed in 2 cells: 80

Placed in 3 cells: 6

Placed in 4 cells: 1

Spreading in the
aspect dimension

Placed in 2 cells: 28

Percentages

	NS	RE	HC	EM	CO	CR	FU	
Aesthetic	2,1	4,4	27,1	7,2	3,3	1,4	4,7	50,2
Ethical-social	0,1	1,3	5,7	1,4	1,1		2,8	12,4
Language		0,1	3,2	0,7	1,1		0,7	5,8
Logic			0,8				0,2	1,0
Manual								
Mathematics								
Mental hygiene		1,6	5,7	1,1	0,9		5,1	14,4
Nature-techn		0,1	0,2	0,1	0,3			0,7
Ph tr-health		0,1		0,1	0,3			0,5
Society	0,1	1,5	2,4	0,8	0,2		0,9	5,9
Work		0,2	0,3	0,1	0,1		0,6	1,3
Not specified	1,5	0,6	2,7	0,9	0,7	0,1	1,2	7,7
	3,8	9,9	48,1	12,4	8,0	1,5	16,2	100

Figure 10. A graphic representation of the goal descriptions in the 1969 Swedish Comprehensive School Curriculum compared with the rest of the material (only existence or non-existence of goal types noted)

The Swedish Comprehensive School Curriculum of 1969

	NS	RE	HC	EM	CO	CR	FU
Aesthetic	x	x	x	x	x	x	x
Ethical-social	x		x	x			x
Language			x	x	x	x	x
Logic							
Manual			x				
Mathematics							
Mental hygiene			x	x			
Nature-techn	x						
Physical-health			x				
Society	x	x	x	x			x
Work			x				x
Not specified	x	x	x		x	x	x

The rest of the material

	NS	RE	HC	EM	CO	CR	FU
Aesthetic	x	x	x	x	x	x	x
Ethical-social	x	x	x	x	x		x
Language		x	x	x	x		x
Logic			x				x
Manual							
Mathematics							
Mental hygiene		x	x	x	x		x
Nature-techn		x	x	x	x		x
Physical-health		x		x	x		
Society		x	x	x	x		x
Work		x	x	x	x		x
Not specified	x	x	x	x	x	x	x

In the following we have collected the goal descriptions of the Swedish Comprehensive School Curriculum of 1969, giving them in the same order as in chapter 6 and with the same headings.

Aesthetic goals: The reproductional aspect (11)

(gives an account of the literature of his own country)

121. gives an account of the essential features of modern Swedish literature starting with Strindberg (deeper study, form 9)

(gives an account of theatre, unspecified)

82. gives an account of what theatre is (junior stage)

(gives an account of the history of drama and theatre)

63. gives to some extent an account of world drama (senior stage)
 87. gives an account of the history of drama and theatre (senior stage)
 191. gives an account of the history of theatre (senior stage)
 192. gives an account of the recent development of the theatre (senior stage)

(gives an account of the function of the theatre in society)

79. gives an account of the function of the theatre in society

(gives an account of authors of literary works)

119. gives an account of some authors: their environment, and episodes from their life
 109. gives an account of some of the most noted Swedish lyric poets (senior stage)

(gives an account of authors of literature of special interest to him)

- 16. gives an account of some important authors, mainly from recent times, who have written literature suited to the mental capacity of the pupil
- 45. gives an account of authors of literary texts that are experienced as interesting

(gives an account of concepts in the literary field)

- 68. gives an account of terms and concepts belonging to the literary field (senior stage)

(gives an account of the structural and linguistic characteristics of literary works)

- 4. gives an account of different trends in style and taste within the field of literature

(gives an account of the values behind trends in style and taste)

- 5. gives an account of the values behind trends in style and taste and the individual contributions within the field of literature

(gives an account of the means of drama and theatre)

- 84. gives an account of the means that make theatre effective (middle stage)
- 86. gives an account of the language of form used in drama and theatre (senior stage)
- 60. gives an account of elementary rules of drama-technique (senior stage)
- 83. gives an account of how a theatrical performance comes into existence (middle stage)
- 78. gives an account of the technical resources of drama and theatre
- 85. gives an account of the technical prerequisites of drama and theatre (senior stage)

Aesthetic goals: The higher cognitive aspect (12)

1ST LEVEL OF GENERALITY

- 1. understands literature
- 6. apprehends consciously aesthetic qualities in literature
- 7. appraises aesthetic qualities in literature in an objective way
- 183. applies literary aspects on the Bible (senior stage)

2ND LEVEL OF GENERALITY

(listens to reading etc.)

- 112. listens to the teacher's reading lyric poetry aloud
- 194. listens to read and dramatized texts or texts set to music
(senior stage)
- 94. listens to texts read aloud
- 190. listens actively (senior stage)
- 22. experiences dramatic literature and dramatic presentation (also 13)

(reads literature)

- 193. reads lyric poetry, drama, prose and pictures (senior stage)
- 20. has experience in reading drama (also 13)

(reads literature to class-mates)

- 113. reads lyric poetry to class-mates
- 114. chooses what lyric poetry to read to class-mates

(reads literature together with others)

- 77. reads poems in chorus
- 19. reads the lines of a part of a dramatic work together with others
reading other parts

(sings songs)

- 160. sings play and movement songs, children's and other songs
(junior stage)
- 161. sings songs from different countries and times including nature
and hiking songs and religious songs and hymns

(takes part in dramatizations)

- 76. presents together with other pupils fairy tales in a dramatic form
- 186. creates (on the stage) humorous and absurd motifs from world drama (senior stage)
- 163. presents (together with others) lyric poetry as a melodrama with chorus and instrumental accompaniment

(registers the contents)

- 129. registers the contents of a film or a television programme

(perceives interaction between content and form)

- 127. describes the connection between contents and form in a film or a television programme

(notices the total impression, the interesting features)

- 115. notices the total impression, the feeling, and the message in the lyric poetry he reads

(identifies character traits)

- 185. analyses motifs and descriptions of characters in narratives, poems, parts of novels (senior stage)

(identifies genres and motifs)

- 123. compares the way of treating similar motifs in authors from an earlier and a more modern date (deeper study, form 9)
- 124. compares the way of treating similar motifs in authors from different countries (deeper study, form 9)

(identifies moods, tone)

- 117. looks for lyric poetry that fits into a theme, a feeling, a tone

(notes differences in style)

- 30. registers differences in language and style

(registers figurative language and use of symbols)

196. observes symbol functions in words, pictures, and sounds (senior stage)

(notices composition arrangements of structure and plot)

125. registers the turning-points in a film or a television programme

(observes the means of theatre)

74. comprehends the means that make drama and theatre function effectively

130. observes the for the film typical form as a means of expression in films and television programmes

(strengthens the effect of own dramatic presentation by observing rules of drama-technique)

61. discovers that the effect of a dramatic presentation is highly strengthened if elementary rules of drama-technique are observed (senior stage)

62. concentrates (in production of drama) action on the dramatically essential (senior stage)

142. enriches the descriptions in own films by changing of pictures, close-ups, rhythm of cutting, music, and other sound illustrations

(states the author's purpose)

126. interprets the message or purpose of a film or a television programme

(compares literature with other arts)

108. compares lyric poems with other means of expression, e.g. pictorial art, music, and dance

166. relates literature, theatre and films to occurrences in the formative arts, architecture, milieu formation, sculpture, painting, drawing, graphic art, art handicraft, and industrially moulded objects (senior stage)

(compares criticism)

135. compares the opinions of different critics on films and television programmes with own experience

(discusses literature etc., unspecified)

39. discusses literary texts
 105. comments on literature
 116. discusses lyric poetry
 64. discusses a selection of scenes from world drama (senior stage)

(judges content)

169. analyses the content of comics in a critical way

(evaluates characterization)

187. discusses the essential in plot and description of characters in plays seen on the stage or on television (senior stage)

(judges the style)

100. reflects on style in a text

(discusses violence in literature)

171. discusses violence as it is presented in short stories, films, radio, television, comic books, and weeklies (also 22 and 72)

(discusses theatrical performances)

23. discusses professional theatrical performances
 188. discusses theatre-technical qualities, as the joint effect of production, light, sound, décor, and the actors' personal means of expression, in plays seen on the stage or on television (senior stage)

(discusses artistic activities starting from a literary motif)

69. discusses aims, forms of expression, material, and forms of activity (in the optional subject art) starting from a literary motif (senior stage)

(relates literature to own experience)

- 131. relates his experiences of films and television programmes to own situation (also 72)
- 132. notices the mechanisms of identification and projection in own experiences of films and television programmes (higher form levels) (also 72)
- 133. notices the unconscious, active process of selection in own experiences of films and television programmes (higher form levels) (also 72)
- 97. recognizes himself (in description of human life) (also 72)
- 134. compares own experiences of films and television programmes with those of other people (higher form levels) (also 22 and 72)
- 195. interprets and compares experiences in reading of or listening to literature (senior stage)

Aesthetic goals: The emotional aspect (13)(enjoys reading literature, unspecified)

- 2. enjoys literature

(experiences drama)

- 20. has experience in reading drama (also 12)
- 22. experiences dramatic literature and dramatic presentation (also 12)

(experiences pleasure through excitement)

- 34. is caught by excitement experiencing a text

(enjoys humour, laughs)

- 35. is caught by humour experiencing a text

(is caught by atmosphere)

36. is caught by atmosphere experiencing a text

(experiences satisfaction at taking part in theatricals)

66. experiences satisfaction at taking part in theatricals before an audience (senior stage)

Aesthetic goals: The conative aspect (14)

(is interested in literature, unspecified)

32. is interested in reading (also 34)

18. is interested in reading literature

25. is interested in reading literature

15. is interested in literature

40. is interested in literature

(is interested in free reading)

177. is interested in free reading (middle stage) (also 34)

(is interested in the literature of a certain author)

120. is interested in reading literature by a certain author

(is interested in worthwhile literature)

33. is interested in reading more demanding literature

(reads on his own)

47. chooses literature to read at his own option

17. chooses in book collections such books that he wants to read

(reads on his own children's literature in other languages)

151. reads on his own initiative literature for children and youth in the other Scandinavian languages

(is absorbed in literary texts)

- 28. is absorbed in literary texts
- 37. is absorbed in a literary text

(takes the initiative to dramatic activity)

- 70. takes the initiative to dramatic activity
- 71. chooses themes and materials for dramatic activity

(experiences exertion in taking part in theatricals)

- 67. experiences exertion in taking part in theatricals before an audience (senior stage)

Aesthetic goals: The creative aspect (15)

(forms conceptions in the imagination)

- 38. forms thoughts about people and motifs in a literary text
- 96. experiences fictional literature in the imagination
- 189. forms conceptions in the imagination of people and environments in a play (senior stage)

(writes stories)

- 144. writes free narratives with material from the imagination as well as from reality

(writes poetry)

- 44. writes lyric poetry on his own
- 118. writes lyric poetry, finding new forms of expression to own thought and experience
- 167. interprets films and stills produced by pupils in a lyric way (senior stage)

(creates drama)

- 159. dramatizes and performs in English everyday situations and read texts (also 35)
- 21. creates drama, mainly in an improvised way
- 184. expresses a personal experience of narratives, poems, parts of novels through a sketchy dramatization (senior stage)
- 168. interprets films and stills produced by pupils in a dramatic way (senior stage)
- 65. expresses his experience of some scenes from world drama through dramatic creation (senior stage)
- 145. as preparation for free dramatization makes notes concerning the main theme of the plot, cast, décor, and outline of dialogue
- 13. gives a dramatic form to the sex role question

(produces films)

- 139. produces short films (higher form levels)
- 140. finds ideas in films, television programmes and literature for own production of films (higher form levels)
- 146. gives shape to scenes, plays and film scripts as forms of free dramatization (middle and senior stage)

(finds sounds adhering to the contents of literature)

- 162. produces and finds concrete, instrumental, and vocal sounds adhering to the contents of lyric poetry and prose

(gives a pictorial expression to own experience from literature)

- 54. gives a pictorial expression to own experiences from drama, film, tales, and stories
- 58. illustrates stories, tales, and songs from imagination through drawing, painting, modelling, and other creative manual work (junior stage)
- 164. draws pictures of a narrative and romancing type with the help of ideas from free reading, radio, film, and television (middle stage)
- 172. designs a sketch of a textile figure ("unknown animal" belonging to children's literature) (forms 3 and 4)

(puts together a dramatic collage)

75. puts together a dramatic collage (using, for example, parts of plays and belles lettres) in order to illustrate a theme or a problem

(expresses literary contents joining script and picture)

165. expresses literary contents through free compositions joining script and picture (senior stage)
 197. expresses in an unpretentious form thoughts and feelings in words/pictures (senior stage)
 52. tells own tales and stories, interpreting own drawings
 138. reproduces stories or own experiences in drawings and photographs containing words and possibly sound illustrations (junior and middle stages)

(utilizes literature as a source for further creative behaviour)

88. retells and illustrates an eventful story, a fairy tale or other literary material in verse or prose, for example, through dramatization, singing and playing
 72. plays at situations and environments starting from... fairy tales, myths and stories, lyric poetry, films, comics, television and radio programmes

Aesthetic goals: The functional aspect (16)(is in the habit of reading literature, unspecified)

46. is an active reader of literature in leisure time, during and after school-days

(has an independent attitude to mass media)

- 136. has an independent attitude in choosing films and television programmes
- 137. has an independent attitude to the films and television programmes that he sees
- 170. is in the habit of analysing comics in a critical way

(follows the development of literature)

- 51. follows the development of forms of expression in, for example, literature, theatre, and film

(takes part in literary activities)

- 8. takes a stand and participates actively in questions concerning aesthetic qualities in literature
- 50. takes part in the cultural life that is supplied by books, newspapers, journals, theatre, radio, film, and television
- 104. takes part in group reading or book-clubs
- 3. takes part in club activity devoting its time to e.g. reading and assists, for example, in a literary evening
- 106. takes part in literary programmes at school assemblies and at parent-teacher meetings

Ethical-social goals: The higher cognitive aspect (22)

(has a deepened understanding of human behaviour)

- 80. has conscious knowledge of human nature (senior stage) (also 72)

(has a deepened understanding of human traits)

- 171. discusses violence as it is presented in short stories, films, radio, television, comic books, and weeklies (also 12 and 72)

(understands adult life)

174. discusses traditional roles ascribed to parents (senior stage)
(also 72)

(notices relations between individuals and groups)

81. notices relations between individuals and groups (senior stage)

(compares own experiences with those of other people)

134. compares own experiences of films and television programmes with
those of other people (higher form levels) (also 12 and 72)

(discusses ethical and social problems)

41. discusses everyday ethical and social problems

Ethical-social goals: The emotional aspect (23)

(feels community with others)

43. feels allied to people belonging to other races, cultures, and
environments

(experiences responsibility for other people)

42. experiences responsibility for other people

Ethical-social goals: The functional aspect (26)(is tolerant)

128. has less rigid views on the behaviours and responses of people and of their relations to other people

(co-operates with others in school)

107. bridges class and age gaps within own school (through literature programmes at school assemblies)

Language-oriented goals: The higher cognitive aspect (32)(penetrates the text)

101. interprets the meaning of a text

(makes linguistic observations)

93. makes linguistic observations in reading texts

(comprehends what is read)

153. grasps the broad outline of the contents of English texts

(defines words)

29. defines words

(produces linguistically from literary patterns)

92. presents read texts in a dramatic way (in dialogue form)

(is familiar with foreign languages)

53. recognizes Finnish, Faroese, and Icelandic texts
147. experiences the encounter with the Danish and Norwegian languages as natural and pleasurable (through Danish and Norwegian picture books) (junior stage) (also 33)

(expresses himself in speech and writing)

- 31. expresses himself in speech and writing
- 143. accounts for own impressions of films and television programmes in speech and writing
- 90. retells read texts
- 91. makes a short speech
- 89. chats and discusses

Language-oriented goals: The emotional aspect (33)(experiences feelings of different kinds reading foreign texts)

- 157. experiences feelings of different kinds reading texts in English

(enjoys reading foreign texts)

- 147. experiences the encounter with the Danish and Norwegian languages as natural and pleasurable (through Danish and Norwegian picture books) (junior stage) (also 32)

(experiences profit and encouragement reading foreign texts)

- 158. feels having profited by reading texts in English
- 148. feels encouraged in being able to understand Danish and Norwegian without difficulty (through reading already familiar tales in these languages)

Language-oriented goals: The conative aspect (34)(is interested in reading)

32. is interested in reading (also 14)

177. is interested in free reading (middle stage) (also 14)

(wants to read foreign texts by himself)

154. wants to read English texts by himself

156. chooses texts for extensive reading in English

(tries to understand texts)

102. tries to understand and interpret texts

Language-oriented goals: The creative aspect (35)(dramatizes in a foreign language)

159. dramatizes and performs in English everyday situations and read texts (also 15)

Language-oriented goals: The functional aspect (36)(looks on foreign texts as natural means for a widened orientation)

149. disregards the linguistic difficulties and looks on Danish and Norwegian texts as natural means for a widened orientation and experience

Manual goals: The higher cognitive aspect (52)

(knits, crochets and assembles a textile figure)

173. produces a textile figure ("unknown animal" belonging to children's literature) through knitting, crocheting, and assembling (forms 3 and 4)

Goals of mental hygiene: The higher cognitive aspect (72)

(has a deepened understanding of human behaviour)

80. has conscious knowledge of human nature (senior stage) (also 22)

(has a deepened understanding of human traits)

171. discusses violence as it is presented in short stories, films, radio, television, comic books, and weeklies (also 12 and 22)

(understands adult life)

174. discusses traditional roles ascribed to parents (senior stage) (also 22)

(compares own experiences with those of other people)

134. compares own experiences of films and television programmes with those of other people (higher form levels) (also 12 and 22)

(recognizes himself in literary descriptions)

97. recognizes himself (in description of human life) (also 12)

(relates literary experience to own situation)

131. relates his experiences of films and television programmes to own situation (also 12)

- 132. notices the mechanisms of identification and projection in own experiences of films and television programmes (higher form levels) (also 12)
- 133. notices the unconscious, active process of selection in own experiences of films and television programmes (higher form levels) (also 12)

Goals of mental hygiene: The emotional aspect (73)

(satisfies his need of imaginative experiences)

- 24. satisfies his need of imaginative experience

Goals of physical training and health: The higher cognitive aspect (92)

(moves rhythmically)

- 56. moves rhythmically (junior stage)

Society-oriented goals: The reproductional aspect (101)

(gives an account of what is common and what is different in different countries)

- 150. describes what is common and what is different in Denmark and Norway on the one hand and in Sweden on the other in regard to language, customs, conditions of life, and culture (senior stage)

(gives an account of the conception of sex roles)

9. gives an account of the conception that there are sex roles, their causes and consequences

Society-oriented goals: The higher cognitive aspect (102)

(recognizes the problems of modern society)

98. recognizes the problems of his own times

(gathers information on the sex role question)

10. gathers informations from books for young people and other literature in order to throw light upon the sex role question

(discusses the sex role question)

11. discusses the sex role question

Society-oriented goals: The emotional aspect (103)

(experiences the sex role question as fascinating)

12. experiences the sex role question as fascinating

Society-oriented goals: The functional aspect (106)

(is committed to the sex role question)

14. is committed to the sex role question

Work-oriented goals: The higher cognitive aspect (112)

(detects information scanning a big text mass)

155. detects wanted material or information through scanning a big text mass

(does simple jobs in a library)

198. does simple jobs in the library (senior stage)

Work-oriented goals: The functional aspect (116)

(works with profit and consideration)

141. concentrates on essentials

Without specified goal area: The reproductional aspect (01)

48. gives an account of different facts treated in different subjects

Without specified goal area: The higher cognitive aspect (02)

99. notices new perspectives and has a broadened outlook on the world

Without specified goal area: The conative aspect (04)

95. looks for other texts with the same or a similar motif

Without specified goal area: The creative aspect (05)

73. has own ideas and imaginative conceptions (middle stage)

Without specified goal area: The functional aspect (06)

49. is active in leisure time, for example, in hobby activities

Without specified behavioural aspect: Aesthetic goals (10)

- 26. has good taste
- 27. is aesthetically trained
- 57. has a glimpse of literature (junior stage)
- 152. has an increased acquaintance with Scandinavian literature for children and youth
- 110. is trained in modern Swedish lyric poetry
- 111. is trained in some examples of the lyric poetry of the world that is translated into Swedish
- 122. is trained in some non-Swedish authors (deeper study, form 9)

Without specified behavioural aspect: Ethical-social goals (20)

- 178. is trained in the subject religion with the help of puppet shows and plays with simple props (middle stage) (also 100)

Without specified behavioural aspect: Nature- and technology-oriented goals (80)

- 55. is trained in local history, geography and nature (junior stage) (also 100)

Without specified behavioural aspect: Society-oriented goals (100)

- 59. is trained in history
- 55. is trained in local history, geography and nature (junior stage)
(also 80)
- 180. is trained in local history (middle stage)
- 181. is trained in the subject history with the help of puppet shows
and plays with simple props (middle stage)
- 176. is trained in different environments and times (middle stage)
- 179. is trained in living conditions and ways of thinking in different
environments and countries (middle stage)
- 178. is trained in the subject religion with the help of puppet shows
and plays with simple props (middle stage) (also 20)

Goal descriptions without specified goal area or behavioural aspect (0)

- 103. is trained in the "orientational subjects"
- 175. is trained in the "orientational subjects" (junior stage)
- 182. is trained in the "orientational subjects" (senior stage)

The investigation presented here is the first of its kind. It may therefore have its shortcomings. Nevertheless, our attempt to collect and classify objectives stated for the use of literature at school has engendered some conclusions and suggestions for further work.

1. It has shown that great importance is attached to instruction in literature everywhere. Moreover, it is commonly held that literature may also be of use in order to achieve educational goals other than the aesthetic.
2. However, the investigation has also showed many indistinctive goal descriptions. It would appear to be vital to formulate the educational objectives so lucidly that there cannot be any doubt about what is meant. The need of clearly expressed goal descriptions for the use of literature at school is thus demonstrated.
3. As has been said before, the aim of our goal analysis is to get a list of objectives that could be used by teachers (in the first instance, in the Swedish comprehensive school). A future task is to produce such a list. First of all, we need a list of objectives on the second level of generality suitable for presentation in a central standard curriculum. A further task may be to give examples of prototypes of instructional material, where these goal descriptions are broken down to the third level, specifying matter, teaching aids and procedures.
4. We have attempted to get a wide range of ideas through an empirical analysis of what has been said in different countries in regard to the use of literature at school. The report thus gives a comprehensive material for further work. Some possibilities may be pointed out.
5. The goal descriptions already in the report can be completed with the help of the cataloguing. That is, gaps can be filled in. If, for example, certain behaviour is listed in connection with lyric poetry but not in connection with prose, we may enlarge the list of the conceivable objectives with a new goal description.

6. What should and what should not be placed in a list of goal descriptions constituting a part of a central standard curriculum can, to some extent at least, also be made clear by a requirement analysis. The goal descriptions in the present report can be used as material for the construction of a questionnaire.

7. We are thus proposing a completion of the list on a logical basis and a requirement analysis. A further possibility is a sequential arrangement of the goal descriptions. Here we may be helped by the classification scheme and the grouping of the goal descriptions according to this scheme. There are hierarchical connections between the behavioural aspects. To some extent there is also a connection between goal areas. For example, the technique of reading, belonging in the first instance to the language-oriented goals, is a prerequisite for enjoying literary works, an objective belonging to the aesthetic goals.

8. A further possibility could be to make a sequential arrangement with regard to the age and school-year of the pupils. With this possibility in view we have noted the stage the originator of the goal description had in mind (primary period, senior stage etc.). Our present hypothesis is, however, that objectives on the second level of generality could, in fact, be objectives for all forms in school. If this is sound reasoning, a form placement of goal descriptions is only meaningful when the objectives are broken down to the third level of generality giving specified matter, teaching material and procedures.

9. Our work with the methods of instruction in and with the help of literature will gain from the presented catalogue of goal descriptions, since it is hoped that by this work, objectives and methods could be co-ordinated as much as possible.

10. The distinction between the aesthetic goals (defined as goals relating to art, in this case the art of literature) and goals other than the aesthetic ones for the use of literature at school, is of significance for the work with educational material. With regard to the goals other than the aesthetic ones, the use of literature has to be embodied in instructional procedures meant to reach these goals. In the case of the aesthetic goals, however, the need arises for special teaching aids with the purpose of instructing in literature.

11. There is also a starting-point for our work with the methods of evaluation of instruction in and with the help of literature in the presented list of goal descriptions.

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